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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Mr. Rankin's Production of Macbeth—Modern Treatment, Strong and Beautiful—Mr. Kelly's Incidental Music—Improvement in the Arrangement and Closing of the Scenes—The Performance Critically Considered—The Gerster Failure—Hofmann, the Child Prodegy.

The production of Macbeth in Brooklyn by McKee Rankin, in accordance with a long and slowly matured plan, proved to be a remarkable attempt on the line of intelligent and judicious realism.

I was very much interested and greatly pleased with the enhanced strength and beauty of the stage story under this modern treatment—a treatment that is in exact accordance with Mr. Irving's elaborate treatment of Faust. Mr Rankin has not laid violent hands upon the text, as is so often done by latter-day improvers of Shakespeare. His emendations are very slight, and the changes, when they are not a substitution of the original text for the ordinary stage version, are merely rearrangements of the lines to get more continuous and more sequential action.

The novelties of the production consist mainly in the musical setting which Mr. Edgar S. Kelley has given the tragedy; in the disposition, according to the latest ideas of stage setting, of the scenes, and in the recovery of the supernatural effects, the realization of the local color and the illumination of all the incidents by an entourage that is strikingly picturesque, accurate and intelligible.

A word about Mr. Kelley. This ambitious young musician has undertaken the somewhat Wagnerian task of accompanying the whole drama with a tone process, descriptive, interpretative and symphonic. His music was given some months ago at Chickering Hall and received a great deal of disparaging attention. The circumstances were not favorable to a happy interpretation of it, because it was detached from the action it was meant to accompany and illustrate. It was judged there as programme music that needed a written description. Heard during the recital and performance of the drama, it was seen to be a sufficiently obvious and ambitious attempt to do what Locke had done before—that is, to aid the imagination and the feelings in a realization of the emotional and romantic aspects of the story.

I am not going to write here an elaborate criticism of this music; I have mainly to do with the theatric side of the representation; but I cannot help saying at once that Mr. Kelley has shown a worthy purpose and a large desire that are not devoid of bold originality, and a serious musicianlike quality worthy of the most generous encouragement.

It must be determined in a criticism especially directed to this side of the subject if he in the enthusiasm of youth has not gone too far in some of his measures that attempt to make tones convey ideas, and thus force the accompaniment into a disturbing prominence. I think myself that much of his music is archaic rather than Gaelic, and brings about the curious paradox of scenes running back to barbarism in their color, fidelity and literalness of detail while the accompanying music jumps into the scientific future. Be this as it may, the fact remains that the treatment of the themes by the orchestra is in most cases in due accordance with the highest school of music, and wherever the action of the personages is pantomimic the accompaniment is broad, intensifying and original.

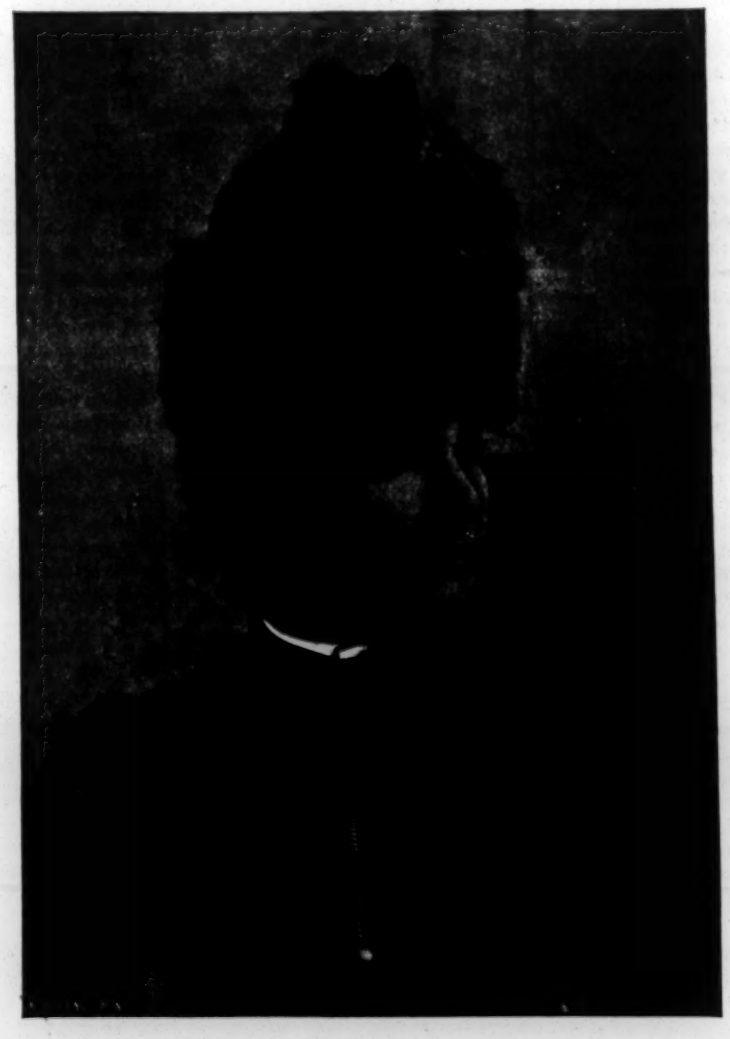
As an example the banquet, which is a most picturesque assembling of the chieftains and a magnificent reproduction of Machse's celebrated picture, is preceded and followed by a Gaelic march that is strikingly characteristic and appropriate. The same fitness hardly appears in the tragic nocturne of the second act, which attempts to portray the terrors of the night when Duncan was murdered. But even here there is an aspiring effort to set the "lamentings heard i' the air," and "strange screams of death." And one literally hears for the first time "the obscure bird that clamored the livelong night." It is only when Mr. Kelly attempts by means of the oboe to picture the "innocent sleep that knits up the ravelled sleeve of care" that we begin to feel the limitations of modern music.

Mr Rankin has really effected an improvement upon the old stage version of Macbeth by closing in his scenes on the successive pictures with less reference to the number of them than to their distinct character. By this means he preserves the color and character of each without disturbing the continuity of the story. Every one knows how the intricate drama is usually done, the old-fashioned construction of the scene-plot being adhered to with much scene-shifting and much disregard of place and surroundings.

I have myself seen more than once the exquisite and matchless bit of poetry and sentiment that is written down to be given before Macbeth's castle, at the approach of Duncan and his followers, spouted in an interior with no suggestion of the things so beautifully enumerated.

One has only to recall the words to have the scene before him:

Duncan: This castle hath a
Pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.



ANNIE PIXLEY.

Banquo: This gust of Summer
The temple haunting martlet does approve
By his loved mansionry that the heaven's breath
Smells wooingly here, etc.

The moment the eye rested upon this exterior in the Brooklyn representation the conditions were fulfilled as completely as stage work can fulfil them. There was the castle with its moat, draw bridge and portcullis, its "coign of vantage," and, so far as scenic art could enforce it, the air smelt wooingly.

The whole of the murderous plot, the dagger scene and the assassination take place in the court yard of the castle. And we thus get rid of the perplexing and incongruous interiors, the flapping stone walls and modern doors that never open right. The court is arranged with medæval accuracy and modern ingenuity. Its gate, porters, lodge-galleries and steps, its massive barrenness and stony discomfort, take us in an instant to the feudal conditions. Lady Macbeth has to climb the stone steps and pass along the gallery to reach the guest's chamber. The subsequent horror of the guilty pair is seen in the gloom of this court yard, in lurid gleams and amid elemental sounds.

The sleep-walking scene is a reproduction of the same surroundings. Lady Macbeth takes the torch from the porter's bracket and reenacts her fatal plot even to the attempt to reascend the stone steps.

The banquet scene is a bold attempt to restore the feudal style of merrymaking and to achieve something like an illusion in the supernatural effects by mechanical device. The semi barbaric character of the feast is veraciously adhered to in dress, appointments and service. The style and number of the chieftains and their retainers; their severe, rugged accoutrements; their bare legs and skin-wrapped bodies; the rude pomp of assemblage; the ceremony of bringing up the smoking haunches and the boar's head, and the primitive dignity and etiquette of the clans, make this scene unique in the stage representations of Macbeth. Hitherto these attempts at honest historical costumery have been frustrated by the women, who would not conform to the demands of the time, so that we have had the warriors dressed in skins and the women in French bodices, with their hair *a la* Pompadour just as we always see a Parthenia fleeing to the Northern wilderness in a morning wrapper and controlling an Ingomar who wears a double bear-skin to protect him from the elements.

These anomalies belong to a past condition of idealism when Mary Anderson played Pauline in a fast train that would have won admiration from Chauncey Depew himself, and Juliet played on a Mason and Hamlin parlor organ in a Paduan house built of Philadelphia pressed brick.

Of the supernatural in this production, it is necessary to say that, like Irving's Faust, the attempt is of realism and not idealism to deal with it. The bloody footprints on the floor as Macbeth approaches the banquet table and the apparition of the ghost in the air are mechanical devices both ingenious and allowable, inasmuch as they in no way interfere with or detract from the actor's proper business to invest the scene with a terror that is purely spiritual.

The treatment of the witches is sufficiently uncanny, and I think the suppression of a part of the mumbo jumbo is in good taste. The cauldron business is always apt to lapse from the mystic to the monstrous to a modern and unsuperstitious audience, and Locke's music only lengthened it to an interminable hocus-pocus. Of the two I much prefer Kelley's music for weirdness and brevity, just as I prefer Mr. Rankin's witches to any I have seen, on account of their evanescence and phantasmal grotesqueness. One *did* get some notion of the lines, "The earth hath bubbles as the water has and these are of them," in looking at these apparitions.

Unfortunately I was compelled to leave the theatre before the last act was set, and cannot here give you an account of the combat and defeat of Macbeth, which, I understand, Mr. Rankin has made a strikingly new and martial scene, placing the strife where it belongs—on the crags and precipices of the Gaelic hills.

I have therefore to give you some general account of the acting and thus leave the subject for such treatment as it will deserve when it crosses the river and appeals more directly to the Metropolis.

With regard to the performance it ought to be said that it aimed at collective rather than individual excellence. The principals showed in their reading Mr. Rankin's desire to let the epic character of the poem down a peg or two to what he conceived was its human level for a modern audience. Of course, this is a perilous undertaking, and is like putting trousers on the Homeric Apollo. But it is just the conceivable and realistic result that takes place in Mr. Irving's treatment of Faust. So long as it is not a *reductio ad absurdam*, the poetic requirements of the poem give way to a theatric necessity. Mr. Rankin was never the high declaiming Macbeth of ancient tragedy, and he was often as colloquial as a modern walking gentleman. His dagger soliloquy was ruined by the music, which, well meant as it was, became an impertinence in this reverie, and should be cut out. But he looked the part, and in the banquet scene made a thrilling effect of his fear at the apparition.

Miss Mabel Bert, who is unknown to me, played the difficult role of Lady Macbeth. She was so nervous in the earlier parts that she impaired the letter scene by her impetuosity. She has a fine presence, a speaking face and a clear, fresh voice. She is also gifted with dramatic power. It is a terrible test of ability to put it into this exacting part, and this young woman gave evidence of sterling qualities that are very rare just now in the domain of tragedy.

Our friend, Mr. John L. Burleigh, the Macduff, who made a failure in a bad play at the Union Square some time ago, really made something like a hit in this showing. To my surprise he caught his audience instantly, and although he overwrought his great scene a little, it was an excess of fervor, which is always better than a deficiency of it.

But enough of Macbeth. I have thought it worth while to go over the matter at some length, because Shakespeare is not just now among the novelties very often, and I have a notion that anybody who will present him newly will catch the public, already a little tired of tuneful flippancy on the one hand and morbid eccentricity on the other. The Brooklyn Theatre was packed to the doors, as the phrase goes, and there was a large delegation of managers and agents there from New York watching the experiment.

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Mr. Abbey's experiment last week with Gerster resulted in a surprise. To the astonishment not only of her manager but of the musical public, she failed at her first concert. To the trained ear it was painful. She sang with unconcealed effort, struck several of her notes falsely and altogether created the impression that her voice had lost its quality and her ear its accuracy.

No one can say precisely whether this was the result of temporary disability or permanent vocal decadence. But the result was general disappointment, made all the more acute from the fact that Gerster only a season or two ago was the popular favorite among all the prima donnas.

On top of this came the infant prodigy, Hofmann, a mere child in arms one might say, who carried off Beethoven and Chopin with his little fingers. The musical critics appear to have been completely nonplussed by him. My friend Krehbiel, than whom no one can more quickly discern real merit or more easily detect a false note, has shown something like genuine astonishment at the phenomenon, and Floersheim tells his readers that he will have to take another week to make up his mind.

When talent not yet pubescent climbs up to a piano and upsets all preconceived notions, what is one going to do about it? I have always had an idea that man never made music—only discovered it. When babies come along with ears on their finger-tips, and shake their dimpled fists in correction at the masters in the orchestra, it is time for technique to take off his hat to organization.

Whence came this tootsy-pootsy who knew what Beethoven meant without being told?

Will you kindly inform me in the next issue of your widely circulated and universally read paper?

NYM CRINKLE.

The Fund Benefit.

For the Actors' Fund Benefit at the Grand Opera House this (Thursday) afternoon a very strong bill has been arranged. Henry Irving will appear as Jingle; Mrs. Potter is to give "'Ostler Joe," Joseph Jefferson and company an act of The Rivals; Mr. Harrigan and company a portion of Pete, Dockstader the first part of his present bill, and McCaull's Opera company in several selections. The performance begins at one o'clock. The sale has been active and the receipts bid fair to be very large.

At the Theatres.

NIBLO'S GARDEN—SHE.

Horace Holly	F. F. Mackay
Leo Vincey	Wilton Lackaye
Martin Brown	Charles Bowser
Job	Howard Coveney
Abdallah	George D. Fawcett
Mohammed	F. Barnes
Billali	H. W. Frillman
Simbalii	E. Waters
Ayesha, "She"	Laura Clement
Ustane	Loie Fuller
Dillyesha	Fanny Addison

There must be a boom this week in lycopodium in the wholesale drug line, for She at Niblo's is ablaze with it. Flaming torches, fire-spouting skeletons and gorgeous and flash boxes hold co flagrational revel on the stage of Niblo's where, for a generation the fiery inventions of "Props" have retained dazzling sway. The stage looks like a smelting-works on a dark night, and the auditorium is perfumed with the exhalations of all the illuminating chemicals known to the stage m chanician. Beside the flames of this production Mr. Irving's roseate pale-face Faust and Mr. Dockstader's galvanic black Faust shrivel into flickering insignificance. She has more lycopodium to the square foot than anything that has ever been flashed before the eyes of New York. Thomas Edison and H. R. H. Satan must take an obscure back seat.

As seen on Tuesday night Mr. William Gillette's dramatic version of Rider Haggard's popular yarn is tedious and stupid. The peculiar frankness and apparent truthfulness which this entertaining fictionist—like Jules Verne—blends the possible with the impossible, the natural with the supernatural, disappears almost entirely when the skeleton of the story, bereft of its narrative plausibility, is transferred to the boards.

The spectacular opportunities are large, but not varied. There is a monotony of form and color. There is grotesqueness, but no weirdness. The story is followed vaguely and talkatively. A new character—a slangy American—is introduced, and he relieves it somewhat, but peters out to the exasperation of the gallery. The dialogue is very thin. It is a mixture of bombast and commonplace, sometimes verging on the ridiculous, generally sinking to a level of loquacious vacuity.

She is very liberally garnished with solos, choruses and incidental music, composed for the San Francisco production of the piece by W. W. Furst. It is pretentious and reminiscent. Scraps of well known ballads, chunks of grand opera finales and suggestions of Hindoo cocophony are mixed up in Mr. Furst's noisy *olla podrida*. Strains that have vibrated in the public ear time out of mind are frequent. The critical taste was offended by these pickings and stealings; the gallery grew impatient over the delays consequent upon the injection of a chorale or queer solo at every possible point of the representation.

The scenery—painted by Hawley, Schaeffer, Emens and Maeder—was Doré esque and in keeping with the gruesome atmosphere of the story. The Arab Dhow and its wreck and the underground palace of She are effective. The coryphees and supers were well disciplined and numerous.

The title-role was acted by Laura Clements, a handsome woman whose transparent gown revealed a pretty figure. Her voice is reedy, and she sings with effort the imitation-operatic arias assigned her. Her poses, however, are statuesque and her utterance dramatic. Loie Fuller played and sang Ustane with rare intelligence. The ordeal of carrying a character through the varying phases of love, defiance, devotion, insanity and death was a severe one in such a piece, and amid such surroundings; but Miss Fuller acquitted herself nobly. Once or twice she took a wrong note, and several times went off the key, but otherwise her singing was artistic and effective in spite of the trashy numbers given her. F. F. Mackay was wasted in the part of Holly, which, by the way, he made nothing of. His make-up justified the Simian name applied to him in the text. Wilton Lackaye was a very handsome and heroic Leo, but his talents also were thrown away on a feeble, meandering part. Charles Bowser caught the fancy of the house as the American Martin Brown, but the character slipped out of prominence after the second act. Howard Coveney was acceptable in a small role, and Fanny Addison as a bloodthirsty Amahagger was remarkably toothsome and claw-some. The other parts were acceptably handled.

She's reference to the "noble shape" of Leo and his 2 000 years old ancestor, Kallikrates, were among the many things that tickled the risibilities of the audience the wrong way. The piece may be made a go, with remodelling and pruning, but in its present shape it is a bore, not a source of entertainment.

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HARRIGAN'S PARK THEATRE—PETE.

Pete	Edward Harrigan
Gaspar Randolph	John Wild
Violet	Dan Collyer
Dr. Joseph Clifford	Frank E. Aiken
Victor Lemair	Harry A. Fisher
Colonel Randolph Coolidge	Marcus Moriarty
Emanuel Shadrach	William West
Alderman Constantine Brannigan	Joseph Sparks
Squire Balsbridge	George Merritt
B. Baber Bender	Charles Sturges
Ruth Callowfoot	Richard Quilter
Sunset Freckles	M. J. Bradley
Mary Duffy	Mrs. Annie Yeamans
Marie Coolidge	Esther Williams
Winnie Coburg	Amy Lee
Little May	Kate Patterson

The production of Pete marked a new departure from the characters we are used to seeing Mr Harrigan depict. The play itself is picturesque and somewhat of the melodramatic type As Pete, the old-time slave, with all the superstition, sentiment, religious fervor, simple faith and pathos of his race, accompanying his master to the war, and after closing his eyes when killed in battle, setting out to perform his last wishes regarding his child, and then transferring to little May the love and devotion he had had for his master, Mr. Harrigan was very natural and pathetic. All the pathos is centered in Pete—the rest was fun and laughter. Mrs Yeamans, as the maid, and afterward the wife of the New York Alderman, was in her best vein. Mr. Collyer, in the very original character of Mad Violet, caused general consternation among the negroes, and laughter among the audience. John Wild, as the servant of the New York Alderman, was at home in a character that fitted him like a glove. Little Miss Patterson was very self possessed as May, and Amy Lee did all that was possible with her small part. The ten new songs had the real old Christy ring. The scenery and accessories are capital. The yoke of steers and the mule came in for a full share of applause, and the scene where little May is thrown into a mill pond by the villain, and comes swiftly down the mill-race to be rescued by Pete at the mill, is very thrilling. It is bound to have a long run, and will do much to augment Mr. Harrigan's fame both as author and actor.

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A satisfactory performance of Taken from Life was given on Monday night at the Windsor. The role of Kate Denby was filled by Phosa McAllister, whose excellent acting showed that feeling for the part which is one of the main elements of a true impersonation. She gave ample evidence of power without any strained declamatory exhibition of it, and taken as a whole she gave a faithful transcript of nature. Mary Ellsworth acted Bella Graystone spiritedly, and Mary Maguire, the servant maid, was well played by Anita Harris. In addition to these ladies there was a feature of much interest in the female cast in the person of Genevieve Nobriga, called in the bill "Little Vevie." This girl, who is only twelve years of age, performed the part of Jack, the stable-boy, Kate Denbey's stolen child, with an amount of ability quite unusual at such an age. In the course of her part she sang the old ballad of "The Bailiff's Daughter of Islington" with a dramatic color that earned her three encores, which she varied with some clever dancing. There was an originality in her method which seemed the outcome of native ability and not of coaching. There is much promise of a good actress. The part of Walter Lee, the artist, was admirably acted by H. S. Duffield. The villain Philip Radley was done so well by Harry Ellis that when the audience called him before the curtain they complimented him with a storm of hisses. Edward Sylvester gave an artistic performance as the old stableman, Joe Gallon. His make-up was admirable. John H. Bunny's Titus Knott was also very clever. Next week, The Pavements of Paris.

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A Hole in the Ground is the attraction at the People's this week. On Monday evening the house was crowded in every part. The audience roared at the funny situations. George Richards and Frank Lawton are the life of the absurdity. Flora Walsh as the lunch counter girl was amusingly "tough" Her performance pleased the gods. A Dark Secret will be the attraction next week

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Held by the Enemy was presented on Monday night, at the Grand Opera House, to a very large audience, by whom the many thrilling situations of the piece were received with applause. The company is an excellent one, the leading characters being played by James E Wilson, William Haworth Paul Arthur, Blanche Thorn and Hattie Schell. The minor parts in the piece were filled by C. W. Stokes, H. A. Moray, Joseph Humphreys, W. T. Doyle and others, who were all capable. Next week, Joseph Jefferson in Rip Van Winkle.

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At the Third Avenue Theatre on Monday a large house greeted the Australian Novelty company, presenting a number of the best specialty artists on the stage. The party includes the Austin Sisters, Baldwin and Daly, St. George Hussey, Edward Leslie and several others who assisted in the evening enjoyment. Next week, Pete Baker, who has not been seen here for some time, will appear in Chris and Lena.

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Last night brought another change of bill at Wallack's—Forget-Me-Not. Miss Coghlan's performance of Stephanie was untimely nipped long ago by litigation, but it is remembered as probably the most finished work she has done in her long and useful New York career. Genevieve Ward has, unfortunately for the Wallackians, played Forget-Me Not here until it is threadbare, but many will go to see it now on account of Miss Coghlan, who until now has been persistently kept in the background by the new management. Mr. Tearle is the Sir Horace Welby, Netta Guion the Alice Vernay, Mme. Ponisi the Mrs. Foley and Mr. Pigott the Corsican Barrato. Mr. Abbey has two new plays, L'Abbe Constantin and In the Fashion. He will be open to congratulation when he at last gives a novelty. The Robertsonian idea on which he relied has been weighed and found wanting.

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At Dockstader's the Black Faust is a popular feature. Several new ballads are sung in the first-part by the excellent soloists attached to this organization. The vocal department at Dockstader's is eminently the best of any minstrel troupe that we have seen in recent years.

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There is a capital bill this week at Tony Pastor's, including a large number of the cleverest variety performers in some of the most entertaining specialties in existence. The houses are large and approving.

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The Begum will be given this and next week only at the Fifth Avenue. It appears to please the audiences, which have been large.

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The Marquis, after a successful run, gives way next Monday night to Madelon, which will be presented with a promising cast and in the brilliant scenic style for which the Casino is noted.

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The Martyr will run until Tuesday evening next, when Elaine, which made such a charming impression at a Madison Square Authors' matinee last season, will be presented with the taste and care characteristic of Manager Palmer's productions.

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Faust will be given for the last time by Mr. Irving at the Star on Monday Saturday evening Louis XI is to be repeated. Next week is the last of the engagement. The Merchant of Venice will be done from Tuesday night to Saturday afternoon. The bill for the final performance is not yet announced.

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Around the fireside of The Old Homestead large crowds gather, and the Fourteenth Street Theatre is alive with laughter and applause.

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The Dark Secret, after a long engagement, ends at the Academy on this week. Next Monday The Arabian Nights will be seen here. The piece will in every sense possess greater advantages at the spacious and popular Academy than it had at the Standard recently.

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Dorothy is not a go. Yet the music is very pretty and the performance is excellent. Mr. Paulton is exceedingly droll in the part of the Sheriff's officer and the gorgeous Russell sings with all her pristine charm. But the public doesn't support Dorothy all the same.

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The Wife is drawing gratifyingly at the Lyceum. It is finely acted and exquisitely mounted.

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The Henrietta is still in the swim of popular favor at the Union Square. The delightful comedy will run there until the latter part of February.

The Musical Mirror.

The second of the Thomas series of symphony concerts was given at Steinway's on Tuesday evening of last week, just too late for notice in our last number. It was probably with definite intent that Mr. Thomas set before his hearers for comparison and comment two symphonic poems, both emphatically of the "programme" class and both dealing with Shakespearean subjects. J. K Paine's "Tempest" symphony is a musicianly composition with a great deal of melodic invention and warm color, but it does not at first hearing commend itself as telling its tale with any very noteworthy distinctness. The storm is all well enough; but such themes as Ariel, Prospero's Tale, Episode with Caliban, Triumph of Prospero's potent art, and the like were sadly in need of a running commentary. As the work was noted on the programme in four distinct numbers, but played as one continuous movement, it is to be feared that many of the auditory may have got love scenes and incantation, Prospero, Ariel and Caliban, just a little mixed.

In his Romeo and Juliet Berlioz makes equally exacting claim on the hearer's imaginative discrimination, but wherever the story runs too far into definitely rhetoric or dramatic matter he has aided us by choral or solo vocalism. It has been already pointed out in these columns that these parts of the composition are to the average taste precisely the least satisfactory. Such themes as Romeo's sadness, the love-scene in the garden, the revel at Capulet's and the Queen Mab theme, are eminently good matter for the large and poetic indefiniteness of orchestral treatment, and these were the numbers selected for interpretation on Tuesday. Here Berlioz is at his best. The lovely pathos of the beautiful theme, carried by the wind instruments, which wails throughout the first movement, the splendid crash of the festive music in the second, and the exquisite sentiment of the third, are among the finest things in modern orchestral composition.

As if to set in clearer light the march of evolution, from the primitive sweetness of the older masters to the complex sophistication of our time, the performance opened with Hayden's beautiful symphony in E flat, calm, serene and lucid with the clearness of an ingenuous soul and a thoroughly musical temperament—as simple as a child's sum, and as sunny as its smiling eyes. To say that the whole programme was beautifully rendered is involved in the mere statement that it was Thomas' orchestra, with the well-tried leader himself at the desk.

Miss Griswold sang an air from the Nozze, another from Massenet's Herodiade, and one of the numerous settings of Heyne's Du bist wie eine Blume, all with fair method, but without very notable thoroughness of technique or marked artistic feeling.

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A charming, romantic story, a good book and delightful music—such was, doubtless, the universal verdict on the representation of The Bugler of Säckingen, given at the Metropolitan on Wednesday of last week. It is rarely the chronicler's welcome duty to record such an emphatic popular success; and if the management has any more such pleasant things in its pocket, music lovers will pray for their early production.

Joseph Scheffel, the originator of the poem, is already dear to the German popular heart for his student songs and his two more important works, Ekkehard and Der Trompeter von Säckingen. Of the latter, Bunge, the librettist, has made an excellent opera book, skilfully telling the story in dialogue and action, though with many important alterations, and interweaving some of Scheffel's most popular lyrics. The story is succinctly thus: Werner, a foundling, while studying at Heidelberg, toward the close of the Thirty Years' War, loves music more than law, and getting expelled by the authorities, joins the soldiers with his bugle. In his new capacity he has a chance to protect Maria, daughter of Baron von Schoenau, from insult by the rebellious peasantry, and is invited by the Baron to become the castle bugler and music-teacher to the young Baroness. Detected in the act of making love to his pupil, he is very gently, considering the circumstances, dismissed the castle, and goes back to his troop, only to reappear in the last act as heroic defender of the castle against a popular outbreak. A proposed suitor, Damian, having proved an arrant coward, and Werner turning out to be the rightful Count von Wildenstein, the hero-musician is fitted out with a family and a bride with the shortest possible delay. This pleasant result is brought about, in the poem, by Werner's journey to Rome and elevation to nobility at the hands of the Pope; but the present form is more concise, dramatic and amenable to stage treatment.

In the development of this pretty story the dramatist has a chance for a most interesting work—bright, stirring and picturesque, and filled with the best spirit of mediæval romantic legend. The stage manager and scenic artist find their opportunity in the fine scene of the courtyard of Heidelberg Castle—the Baron's ancestral halls of Schoenau the Schlossgarten, and finally the castle battlements with the deep throated artillery and villainous saltpetre of the finale. Of Scheffel's music it is hard to say too much in praise. The composer, like the poet, had something in common with the hero, having at an early period deserted theology for musical composition, to the loss of theology, possibly, but distinctly to the gain of art. Among his numerous compositions The Bugler is undoubtedly the best, and it is easy to understand the popularity which has given it in Germany runs which must be counted by the hundreds of representations. The vocal score from beginning to end is full of bright, fresh and eminently singable melodies, such as, to go no further, as the beautiful trumpet solo, accompanying the song to the electress, "Ich knie vor euch als getreuer Vasall," and the ballad in the second act, "Behüt dich Gott, es hat nicht sollen sein," which may be considered as the culminating *motif* of the opera. The orchestral score is even better. It is peculiarly rich, warm and delicate, as far superior in its cunning elaboration to the old tum-ti-tum accompaniment of Italian convention as a picture of Meissonier to an Egyptian wall-painting. It has the merit, common to the best modern German work, of being symphonic in character, so that it might be acceptably performed even without the voices, and thick-set with strains of a sweet and dainty quality which it is no exaggeration to call delicious.

But—and here we have to face the large exception inevitable at the Metropolitan—the music, in its melodic construction, is composed, after all, on old-school lines, and needs old-school interpretation. It is cantabile, not declamatory, and must have, for its best enforcement, breadth and vigor certainly, but delicacy and refinement of method as well. It must be *sung* not chanted or declaimed, and the faults of technique which escape attention in the large and rugged Wagnerian style, in this are prominent and detract from full enjoyment. Robinson makes a manly and spirited Werner, and has a fine, ringing high baritone; but he is a trifle rough, and he does not always sing true; and roughness and bad intonation are very harmful in romantic-sentimental music. Frau Seidl Kraus has a fair technique, but a rather colorless voice and entirely colorless dramatic method. Herr Ferenzy, by his peculiarly feline style of caterwauling as Damian, only confirmed the doubt lately expressed as to his incapacity even to sing anything with normal tonality. Frau Meisslinger is mainly laudable for her fresh comeliness, which she so slightly dissembles under a *blond cendre* wig that in the recognition scene with Werner the spectator gets a little puzzled as to which is intended to be the parent of the other. Herr Emblad, with his big, rumbling, suppressed earthquake style of voice, is a very forceful Conradin, and Fischer, with his noble bass, fine person and conscientious method, is heartily satisfactorily as the bluff, kind-hearted Baron.

While in the interpretation of this charming opera we could wish for a little more of old-fashioned smoothness to mellow the vigor of the new-school singing, it must still be noted that the conscientious earnestness and life of the performance quite tided over minor defects, and made the whole evening's work an almost unbroken enjoyment. After the severe mental strain and close application we have had to bring to the audition of the Wagnerian cycle, it is a refreshment to listen to an opera which, neither childish nor trivial, yet appeals to the ear and the emotions with unforced and spontaneous enjoyment. It is both instructive and delightful so to study side by side the productions of a school which sets dramatic color and expression high far above mere melody, with that which, along with thoughtful, scholarly and poetic composition, concedes so large a share to the native human delight in *tunefulness*, pure and simple. That there will eventually be found a higher ground of reconciliation we firmly believe. In the meantime each has its place and its mission; a large catholicity of taste will not take aggressive or exclusive ground in favor of either, but welcome, study and enjoy them both.

* * *

The Gerster concert of last week, postponed from Tuesday through complications with those inharmonious harmonists, the orchestra, took place on Thursday. So far as the principal star—Mme. Gerster—was concerned, a longer or even an indefinite postponement might have been advisable. Her execution of the airs from the Barber, from Mignon and the Vespri Siciliani, showed at once that the floating rumors as to Mme. Gerster's indisposition were fully warranted. The one-time clear and silvery though light soprano was husky and veiled. The brilliant, facile execution was labored and awkward; all neatness, truth and clear sustainment so sadly impaired that the rendition was a matter of painful reminiscence, not of present pleasure. She was greeted with all the warmth due to a former popular favorite, applauded to the echo, and fairly banked up in flowers, which would have been more grateful to the sense if they had not so unpleasantly suggested those other flowers which sorrowing friends are requested not to send,

At the date of this writing the further time of the company has been indefinitely put off, and it remains for the prima donna and her physicians to determine whether her indisposition is chronic and irremediable, or, as her old admirers will heartily wish, of a transitory nature.

The remaining artists threw themselves bravely into the breach. Mme. Hastreiter sang her duet from Favorita, and an air from Il Guarany, with her well-known splendor of voice and an execution which is crude rather than distinctly faulty. Her air from Gluck was disappointing. There seems no valid reason for translating the fine old sonorous vocables, Che faro senz' Euridice? into the harsher vernacular as, Can I bear this anguish weary? Moreover, the beautiful golden smoothness and dignity of this noble old air call for corresponding perfection of method, which Mme. Hastreiter, alas! does not possess. If she did, with her splendid organ she would take rank as the foremost mezzo soprano of our stage.

Mr Bjorkston was mellifluous, but not very inspiring, in his airs from Magic Flute and Martha, and Signor De Anna sang his airs from Verdi and others with fine volume of voice, but forced and exaggerated phrasing and a rather brassy, unpleasant quality of tone. He made a brilliant noise, however, and, by sheer stress and volume, roused his good natured Thanksgiving night audience to a wild enthusiasm which, in artistic strictness, he did not deserve.

The achievement of the evening was indisputably the violin playing of Nettie Carpenter, who steps on the stage at eighteen or so with at least the suggestion, if not the present reality, of all the good qualities which go to make up the finished and mature artist. She dresses for fifteen, and can hardly be more than two or three years older, though the strong, ungirlish, determined features presage a "grip" and thoroughness which promise well for her future development. As it is, she plays admirably, with a clear, full tone, firm attack, neat bowing and thorough command of the finger board, which make her—if we may be pardoned the phrase—a sort of juvenile Wilhelmj in petticoats, altogether the strongest feminine violinist we have heard for a long time past.

Mme Sacconi tinkled acceptably on that ornamental but cumbrous article which David bequeathed to the Welsh bards, and should be left to fade out with them — at least as a solo instrument. When will concert managers learn that this antiquated tool is a good vehicle for the display of a white and shapely arm, and excellent to add color to a full orchestra, but that, like a subordinate clause in rhetoric, it cannot stand alone. Who was the wicked wit who, smarting under some such chronic infliction, declared that the loveliest woman in the world is insufferable when she becomes a little harpy?

* * *

The recent concert of the Symphony Society, which took place at the Metropolitan on Saturday last, offered a programme interesting, indeed but a little severe in its simplicity. The Symphony No 1 by Eugen d'Albert, performed for the first time in New York, shows the growth of the new-school ideas in the symphonic compositions of the day. The first

movement, the allegro moderato, was rather conventional in treatment and not especially pleasing. The second, a Lento, is a palpable and direct inspiration of the new school, very ingeniously scored, with a close and intricate web of delicate modulations so like the real Wagner that a superficial or inexperienced listener might be pardoned for being deceived. The presto is rich and forceful—a brisk, strongly marked *gigue* movement, with distinct melodies and accentuated tempo, perhaps the most pleasing movement of the four. The final andante and allegro is in march time, and notable for a curious passage toward the close, where a strongly marked theme is carried by the wind instruments and accompanied by full staccato chords from the strings, in a sort of heavy beat, which is very impressive and effective.

A new introduction and serenade, from Namouna, by Lalo, was pleasing and graceful, though the conventional serenade character of the music was not very definitely apparent.

The soloist of the evening was Herr Max Alvary, of the opera company. His interpretation of an air from Don Giovanni was only measurably satisfactory. Mozart's music preeminently needs the conventional *bel canto* of the Italians—broad, smooth, calm and correct phrasing, and perfect purity of intonation. These, with all his youthful fire and spirit and fine resonance of voice, are not Herr Alvary's prominent virtues, and his interpretation suffered in consequence. He was much better in a breezy and spirited setting, by L. Damrosch, of Uhland's ballad, Siegfried's Sword, which earned a stormy recall. The programme ended with an excellent performance of three romantic overtures, Weber's Freischutz, Wagner's Dutchman and Berlioz's Corsair, which, played thus in sequence, gave a welcome opportunity to compare the contrasted styles of these three great representative composers.

The Amateur Stage.

THE ST. JAMES IN COMEDY.

A very pretty performance of Our Second Honeymoon was witnessed by the friends of St. James' Y. M. L. A. on Wednesday evening, Nov. 23, at the Everett Assembly Rooms, Brooklyn. Thomas F. Young gave a vigorous portrayal of the newly married man in the character of Captain Herbert Marchmont, while P. S. Byrnes was an agreeable foil as the insipid St. Worthington. John H. Robinson was a blunt and good-natured Dr. Brunt, while Charles F. Morgan was thoroughly self-possessed as Captain Pappet. G. P. Patti, as Smart, a London tiger, was quite "English, you know," and Joseph S. Graham, as James Banks, was Irish to the backbone. Fannie Rorke gave an agreeable and artistic performance of Mrs. Marchmont, and the straightforward, matter-of-fact Mrs. Dr. Brunt of M. Smithson likewise won much approval. Ada Rue as Mrs. Captain Pappet proved an acquisition to the cast; May Halbert was pretty and agreeable as the love-lorn damsel, Clara Smeaton, while Annie Smith afforded much amusement as Sally Maybud. After the second act the principals were called before the curtain three times, the audience insisting upon a speech, to which Mr. Young responded in a few appropriate words. M. J. Rorke, the stage manager, also responded with a few remarks. Altogether the young people may feel proud of their efforts, as the performance was voted an encouraging success.

THE BOOTH IN THE WIDOW HUNT.

Tuesday evening, Nov. 29, was Booth night at the Brooklyn Athenæum. The society presented The Widow Hunt to a large and appreciative audience. The characters were in the main well taken. W. F. Wells as Felix Featherly gave a natural impersonation of Everybody's Friend, and, though J. F. Miniter was not sufficiently self-possessed he made a good looking and agreeable Frank Icebrook. The Major de Boots of W. J. McCahill afforded much amusement, while E. Van Riper did the small part of Trap conscientiously. Mary Magum, as the perplexed Mrs. Featherly, destroyed an otherwise satisfactory rendition by anticipating her lines. She dressed the part beautifully and spoke with commendable distinctness. Libbie Healey made quite a hit as the bewitching widow, Mrs Swansdown. The Mrs. de Boots of Emma Landwerseik was not up to the standard; she had an erroneous conception of the role, and was made up entirely too young. Grace Lawrence acted a small part with considerable ability.

POP'S FOIBLES.

A very small though appreciative audience gathered in the Brooklyn Athenaeum on Monday evening, Nov. 14, to witness the first production on any stage of Pop's Foibles; or, The Ladies' Adorer, an American comedy in five acts, presented by a company of amateurs. The play opens with the arrival home of Mr. Augustus Poppleton, Sr., from his trip abroad, during which he played sad havoc with feminine hearts. A number of the fair maids follow him to America to seek this lady killer. They are received by Mr. Poppleton, Jr., who is the "image of his pa," but a woman-hater. He turns them over to his frivolous pa as they arrive, all but one, the pretty Countess Kalaski, whose charms serve to kindle the fire of love in his frigid heart. To her he proposes and is accepted. Through the clever machinations of Poppleton, Sr., wives are provided for his various relatives, among them Jack Poppleton, who falls in love with Dorothy Stillwell. The young lady's mother objects to Jack, as there is another suitor, one Emanuel Dolores. The latter turns out to be a villain, and the hero and the fair maid come out with flying colors. Wilby Frampton, a professional actor, is the author of the comedy, and made quite a hit as Poppleton, Sr.

NOTES.

Julia W. Reid, of the Kemble, has taken up her residence in St. Louis.

The officers of the Clio have written to THE MIRROR to deny the rumor that the club has disbanded and reorganized under the name of the Davenport Dramatic Club. They hope to let their friends attend a performance before long.

A performance will be given by amateurs on the afternoon of Thursday, Dec. 8, at the Lyceum Theatre, in aid of the West Side Day Nursery Industrial School and Library. Elsie Anderson de Wolfe, Kitty Brady, Edward Fales Coward, John Bird and other amateurs will play Faint Heart Never Won Fair Lady and selections from School for Scandal. All seats will be reserved. Tickets $2, to be had at New York Exchange for Women's Work, W. A. Pond's, and at the theatre; also from Mrs. William Amory, Jr.

The Giddy Gusher.

It is the wish of almost every man to leave behind him a son—to carry on a business, to perpetuate a name, to inherit a fortune. And how many of 'em have their wish? The faculty for getting and managing money is more apt to be transmitted than anything else. The Astors, Vanderbilts and Goulds have properly constructed sons, who follow in their fathers' tracks with feet big enough to fit them. But brains, unlike other qualities, do not seem to run in families. A notable example is being squirted round the country just now by Major Pond. If anything is unlike another thing, it's Charles Dickens *fils* to Charles Dickens *pere*. Without doubt the elder Dickens was the most important man, in literature, that ever visited this land. A more inconsequential person than Charles Dickens the younger the Lord never made. He is absolutely nobody—merely the son of his father—and how he came to be that is a wonder.

* * *

I can't call to mind any celebrated poet who can say, "My father, the great verse-maker." Nor do I remember any great novelist whose spirit derives at present any great comfort from the proceedings of his son, save that of the elder Dumas. With actors it has been somewhat better. The Keans, the Kembles, the Mathews, and the Booths have held dramatic ability with more equality, though the elders of all these names have been the greater; so that I never take any interest in celebrated men's sons. It's no earthly consequence if they have any, unless there's a vast fortune at stake.

The rare and radiant daughter is not so scarce an article as the satisfactory son. The finest children men of great intellects have had have been girls, and a very Romola of a maiden has Robert Ingersoll. He has two—Maud and Eve, both splendid women; but as one star differs from another in glory (according to the burial service), so Eve possesses a type of loveliness that dims the beauty of any handsome woman near her. That great lover of nature, grace and beauty—her father—must look at Eve Ingersoll with very much the same feeling that Praxiteles contemplated his completed Venus of Cnidus—believing the world owed him the most perfect specimen of female beauty extant.

* * *

Eve Ingersoll is neither blonde nor brunette. She has a complexion that would be fair with the blondest hair; she has hair dark enough to set off the olive skin of the most pronounced brunette; she has features as regular as those of a Greek statue, and all the intelligent expression that belongs to an entirely irregular style of face. She is so unconscious of her loveliness that she makes you wonder what the society belles, May, Marion and Adele, would do if they had her charms, since they take on such airs with a tithe of her beauty. She is splendidly educated. Her father has been her teacher. She is tall, slight and graceful. I looked at her the other night—not an ornament on her beautiful person. A plain dress of cream white nun's veiling fell in unbustled folds behind. The material was crossed on her white bosom in front, showing her throat. Her hair was lifted over the small ears and gathered in a knot low in her neck. There was not the smallest affectation in the simplicity of her dress or her hair-dressing. She was not posing in the classic-statue business. She looked that which she is—the ideal sweet of perfect womanhood. There sits in the depths of her dark soft eyes and on the curves of her smiling mouth a spirit that could in a moment of peril transform her into a heroine—a spirit of strength and endurance that would make her white arms a support and defence—a spirit of truth and changeless devotion that would light her noble face with a smile as she died for a creature she loved. Well, Robert Ingersoll has the finest girl in New York by his fireside to-day. If I belonged to his sex I'd be found tuning my lyre in the columns of the newspapers and on his front door steps morning, noon and night. I would relate the anecdote of my affections early and late. I would win that woman if it laid in my power, for never in my life did I meet a girl physically, mentally and wholly so attractive.

* * *

And that great certificate of a daughter's future, her mother, only intensified the opinI had of her. Mrs. Robert Ingersoll is handsome and happy. Think of a woman, twenty-odd years a wife, filling that description! The prints have from time to time told of the mighty iconoclast's home life. There the strongest credentials in favor of his creed and his character are the faces of his wife and his daughters.

* * *

For the Lord's sake get a picture of Jane Carlisle; go look at Mrs. Cotton Mather; catch on to the countenance of Miss Maria Milton, the "Paradise Lost," no-reward-offered daughter; see what you think of the face of Mrs. Bishop Biblebanger, and then study the photographs of that magnificent matron, Mrs. Robert Ingersoll, and her splendid daughters. Maud and Eve. I don't believe they will exchange conditions—those daughters—in a hurry. Mr. Man who goes courting into the camp of Colonel Robert must be measured beside that intellectual Titan, and I would like to know where the man will come from who can stand that comparison. As Eve Ingersoll pales the ineffectual fires of rival beauties, so Robert, her father, dwarfs every man who anchors alongside.

* * *

I never see that rhythmic, melodious party at Harrigan's group themselves before the upraised baton of David Braham but an anticipatory thrill of pleasure goes up my spinal column and agitates the hat on my head. As a child I visited relatives in Louisiana, where the negro quarters on the plantation was the most popular spot the young folks could find after the sun fell. There was a long wire stretched between the trees, to which a couple of blazing pine-knots were fixed, and in their smoking, flickering lights just such another gang as you find in Pete to-day danced and sung.

From Jere Black's famous plantation next door came a dozen men, called the "Natchez Blackbirds," to join the revels on our place, and I remember well a great excitement pervading both places when news came that "Pilot Nance" had been bought by Judge Black down the river the night before. "Pilot Nance" had a record. Five years before, a house-servant of the Judge's, one George Pilot, had courted Nancy, who belonged to a planter in Mobile. She had visited at Natchez with her mistress. She was a splendid seamstress and a wonderful hair-dresser; so as a lady's maid she was invaluable. Pilot won the dusky maid's affection. He had been the handsomest mulatto anyone round 'em remembered, and Nancy was completely infatuated.

* * *

There never was a better man for the colored people than the famous Judge Black. He tried then and there to buy Nancy, but the Mobile lady would not part with her; so the lovers were separated. Fourteen months after the Mobile family notified the Blacks that Nancy and a six-months-old child were for sale; that Nancy was not right in her mind, her trouble having unsettled her; she was unfit for home duty, but would make a good field hand, and that to get her back with George Pilot might benefit her. So the Judge bought her.

It seems that, in the year that had elapsed, the fickle Adonis had transferred his affections to a yellow girl belonging to my aunt, named Phœbe, and Pilot expressed himself as disgusted at the prospect of "dat brack nigger coming to his plantation;" and Phœbe vowed dire things if she interfered with her affianced.

* * *

Nancy and her baby duly arrived, and straightway found out how the land had changed. The darkeys told of stormy scenes in the quarters, but George kept up his visits to Phœbe and things settled down. Nancy, though very black and plain-featured, had her attractions. She was a famous dancer, and all over the Southern country she was known for her voice. At a time when a colored woman called the "Black Swan" was popular, every one said that Naney could out-sing her a hundred per cent; and Nancy had sung in public at a concert for white folks, and, as Pete would say, "done gone beat her out'n sight." Nancy had been on Black's place half a year; her baby was trotting round, and Phœbe had got her trousseau, ready to be married, when one night an awful tragedy was enacted. George and Phœbe were found on my aunt's place stark and cold. George had died of a pistol-shot wound, and Phœbe was cut all to bits. There was a dreadful time, of course. George had killed Phœbe with his knife, and very properly shot himself after his jealous rage had expended itself.

* * *

This was the conclusion of the slaves, but the astute Judge saw a different phase. George could not easily have swallowed his pistol, and no pistol was found. With a bullet plumb through his head, it was unlikely he had done much travel. Nance came under suspicion. Only suspicion; the poor creature was wild when the murder took place; nothing was done with her. But as day after day she got worse, she was carted off to some place of restraint and kept there three years, when, pronounced harmless, but hopelessly insane, she was brought back. I was there when Nance returned. We had a big "Hop-light-Loo" festival at the negro quarters—more than twenty white people and a full hundred darkeys. I was sitting on a barrel with two pickaninnies old enough to keep out of their beds for the merry-making. The banjos were hushed, the beaten bit of ground cleared, and an old man began a monotonous click-click, clickity-click on two cocoanut shells, when into the pine-knot illumined centre dashed an oddly-dressed figure. I collapsed and was fished out of the barrel white with fear, but, reassured by Aunt Chloe and braced by Uncle Sip, I gazed at the finest, wildest, strangest dance I ever saw till I saw Dan Collyer the other night in Pete.

* * *

You talk of the Nautch Dancers of India—they were never so weird; of the Egyptian Flyers—they were never so nimble. The poor, distraught mind colored the whole performance. It was a lunatic dance, and I never forgot it. As Dan Collyer flew over the boards of Harrigan's stage just such another daft creature in appearance, the pine-knots blazing out behind him, I was a child again, sitting on a barrel gazing open-mouthed at "Pilot Nance," who certainly murdered George and Phoebe away back "befo de wah." The strong individuality of the people in Edward Harrigan's company grows more marked with each piece he produces. There's the earnest big fat darkey, there's the mercurial nigger, there's the dandy, the nigger who would steal and the nigger fond of prayer, the nigger who wrestles with language, the plain common nigger—all full of melody, all magnificent dancers. There are two of the finest delineators of the bizarre darkey that ever shook a foot—John Wild and Dan Collyer—and with the devotion and philosophy of Uncle Tom, with the intelligence and force of Dred Scott, comes Ned Harrigan, the best Irish character actor in the world, to show his versatility and play Pete, after having created him and a score of other forcible darkeys.

* * *

The scenes in Pete have never been excelled for faithful reproduction of negro life. The music is delightful, and Dan Collyer is wonderful. If I'm wanted suddenly any evening this Winter, you want to look in at the Park Theatre, re-living the days of her childhood among her colored friends, for

THE GIDDY GUSHER.

The Chestnut Trade..

There is no new thing under the sun.—SOLOMON'S "CHESTNUT."

That puffy old wind-bag who followed about the helmeted fellow who tilted at windmills, got a cudgelling over the shoulders for braying at the people who were quarrelling as to who made the best imitation of an ass. Will the asses who are always braying "chestnut, chestnut" lay a stick over my back for "hee hawing" in return? It is Sir Toby Belch's question paraphrased—"Dost thou think that because thou requirest something new there shall be nothing old?" But where to is this thing to land? Bell tinkling itself is a chestnut now. To illustrate, first let us abolish Homer as theo ldest of chestnuts. "No! no!" says some erudite fellow who believes in that sort of thing; "No! Homer is the root of all the poets." Never mind, we must have something new. Bury poor old rusty Homer, and as Walt Whitman is more modern, label him "No Chestnut," and stick him up on a pedestal to enlighten the world like Liberty on a rock. He cannot be a chestnut, because there never was anybody like him before or since; nor ever can be; and if there should be found in him any chestnutism of proverbial philosophy, that other unique, Martin Tupper, steps in to claim the credit of being the original chestnut. King Solomon never read either of them, so they must be novelties.

As to the man who stole the deer and puzzled the world by being mistaken for poor Bacon—what a chestnut! What a chorus of Nick Bottoms ought to be heard whenever THE MIRROR dares to quote him! No! Throw him out of the basket and quote only contemporaneous American dramatists. Away with all that's old! To Jericho with your antiquities! They say that there is such a thing near by as a new year. Preposterous! One of the most palpable of chestnuts is "A Happy New Year."

Newspaper brayers can't abide anything unless it's new enough to please an Athenian. It is so difficult now to write ten sentences without drawing on that particular old chestnut called our mother tongue. Blue pencil—that is, strike out—all quotations; they must be chestnuts by virtue of their priority.

The liveliest Darwinian creatures in the whole world feed on nuts—cocoa-nuts! What has the world been doing to believe in such an offender in this line as that foolish old warmer-up of proverbs, King Solomon? He can only be forgiven because he was supposed to write out of a mature judgment, derived from what Ingersoll would call the "chestnut of inspiration." Such wisdom is an absolute disqualification for the modern newspaper hack, who must be "new or nothing." Why the Queen of Sheba had no more spirit in her was that she found her riddles were chestnuts.

After all, brains are the greatest chestnut of of all. They are not wanted nowadays, unless at Delmonico's, with the rest of the calves' head *tortue*. Put the thinkers on the shelf; they are all chestnut dealers. They want to deal in solid truths, and that does not do, as "Life's but a walking shadow." Ring the bell!

S. C.

Professional Doings.

—Kate Field is attracting the attention of society in San Francisco.

—Leavy and Liberati are both booked for concerts in San Francisco.

—The Ooolah is being rehearsed by the Erminie company in Philadelphia.

—J. W. Summers has resigned from Frank Daniels Little Puck company.

—Clay M. Greene has just finished writing an Irish drama in four acts entitled The Curfew.

—It is again reported that Mr. Beerbohm Tree contemplates a tour through the United States.

—The latest applicants for the rights to play May Blossom are Laura Dainty and the Gilbert and Huntley company.

—Marguerite Fish has resigned from the Chip o' the Old Block company, and will not appear with the company after Dec. 19.

—Charles R. Gardiner will put on the road next season a new military drama, by Elliott Barnes, entitled A Bond of Friendship.

—E. Stanhope Percy, formerly with Wilson Barrett and Mrs. Langtry, has been engaged as manager by James Owen O'Connor.

—Clara Alsberg and Gustavus Levick have joined forces for a tour of the Pacific Coast. They are rehearsing Hoodman Blind.

—Owing to some misunderstanding Kate Castleton refused to play her part in The Crazy Patch at Cleveland, Ohio, one evening last week. Her manager authorized Clara Thropp, of the company, to take her place. When Miss Castleton, who is not easily matched in her own line, found that Miss Thropp had made a hit, she expressed her intention of resuming her role the following evening. Manager Hart declined her services, and insisted that Miss Thropp should act the part. A law suit is likely to be the outcome.

In an interview Agnes Robertson, asked if she would advise a mother to put her daughter on the stage, replied: "Oh, no, never do anything to help any young girl to the stage. I grant that it is a life the most delightfully independent, that when one is successful its rewards are magnificent, and I deny totally that its women are immoral; but then it is a singularly hard life, and for a women, or a young girl, whose soul is not elevated to the greatness of her art, above all its petty vanities, troubles, conceits, strivings, it will be a most unhappy and unfruitful life, containing many disappointments and much toil." Actors often give such trite counsel as this. Women find the stage the best of all vocations, if they are equipped with talent. Gifted young girls should be helped not discouraged by actresses of position and influence.

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PROVINCIAL.

BOSTON.

Last week was a big week for our city theatres. Night after night they were crowded, and the matinees were jams. The Thanksgiving vacation, of course, had a good deal to do with it, and the schools being closed, the children had their innings. The performances at some of the houses were hardly adapted to the tastes or necessities of young playgoers, however. For instance, As In a Looking-Glass at the Globe, a piece which depends wholly for its drawing qualities upon the personal attractions of Mrs. Langtry, and not upon its intrinsic merits or upon good acting. Men crowd the orchestra seats solely to see Mrs. Langtry, and it is undeniable that in some of her costumes they can see a good deal of her. The women flock to see her dresses, and they really are wonders of the modiste's art. The piece holds the stage the present week. Dec. 5 it will be followed by Fantasma.

A Run of Luck closed a remarkably successful run at the Boston on Saturday night, and one Monday evening the management brought out The Exiles, which is billed for two weeks only. In genuine interest, in stirring incident, and in elaborate and sensational stage effects the piece even surpasses the one which it succeeds. It strikes a new generation of playgoers, as it is now ten years since its original production at the same establishment, when it had a phenomenal run. The Booth-Barrett comb. is booked for 12.

Frederick Warde, who was formerly connected with Clara Morris' co., has dropped the "support" business and enlarged his opportunities for showing what stuff he is made of. On Monday night, 28, he opened as a star at the Hollis Street Theatre in Sheridan Knowles' play of Virginius. During the week he is billed to play three other pieces, Gaston Cado., Damon and Pythias and Galba Next week comes McKee Rankin in The Golden Giant.

Play-goers who have been waiting for the production of The Barrister at the Museum will not be disappointed in the quality of the piece. It is every bit as funny as The Private Secretary or The Guv'nor, and the cast is a very happy one. It is prefaced by a capital farce, I Dine with My Mother, which brings back the golden days of the Museum stage twenty years ago, when a farce was an indispensable part of the evening's performance, and as much missed as dessert would be after dinner. Some of the most delightful parts of Warren were farce parts, and that rare actor will be longer remembered by many of his admirers for his acting in this now neglected line of the drama than for his Sir Peter Teazle or Anthony Absolute.

Hoy's Bunch of Keys has been reconstructed, shaken up and worked over generally and holds the Park stage through the present week, when it will be given place to the Rosina Vokes co.

At the Windsor the current attraction is the German play, Chris and Lena, with Peter Baker in the principal character.

PHILADELPHIA.

Thanksgiving Day having fallen within the past week, business at the theatres was enormous; but there were no events of importance. At the Arch Street Theatre the spectacular production of Aladdin; or, The Wonderful Lamp, under the management of John Ellsler, was a decided success. It was handsomely mounted and displayed a wealth of gorgeousness in keeping with theme. The co. was excellent. Miss Loduski Young as Aladdin, was full of boyish dash and enthusiasm, and gave a frank, natural and breezy performance. Ray Briscoe made a very captivating Princess, and the pantomime work of Charles Constantine, as the dumb slave, Kazrac, recalled the best days of the pantomimic art. The ballet was pleasing to look upon, and executed some pretty figures and formed many handsome groupings. Mlle. Estrella Sylvia executed with grace several difficult *pas seul*. Several clever specialties were introduced, chief among which was the Doll dance, executed by the Terpsichorean Automatons, and the gymnastic act of the Davenport Brothers. The music of the piece was very pretty. This week, A Parlor Match. Deacon Brodie 5.

The Chestnut Street Theatre has been filled to overflowing at every performance during the past week, the attraction being Erminie as presented by the No. 1 Casino co. The management claims to have played to more money than was ever taken in a single week by any comic opera co. in America. Each familiar member of the co. was treated on the opening night to a genuine and spontaneous round of applause that spoke the heartiest of welcomes. Marie Jansen was ill and unable to appear at the beginning of the week, and for several nights her role of Javotte was assumed by Georgie Denin, who not only satisfactorily filled it, but won for herself well deserved commendation. Miss Jansen was able to appear during the latter half of the week, and had no reason to complain concerning the warmth of her reception. Francis Wilson, W. S. Daboll and Pauline Hall were as perfect and as pleasing as ever. The opera has been received all the week with the most unbounded enthusiasm, and prospects seem excellent for its entire run here.

At the Chestnut Street Opera House Hanlons' Fantasma played to larger business than ever before, and on Thanksgiving night played to the largest audience ever assembled within the house. It is gratifying to know that this success was deserved, for the entertainment was excellent, and in fact it was faith in the Hanlon trade-mark that brought the business. Many new features have been introduced in the play, all of which are vastly entertaining and in the line of improvement. The new scene at the close of the first act, showing the bottom of the sea and the inhabitants thereof, is realistic, novel and very pretty. Ida Mansey is graceful, shapely and fair to look upon as Lena. Laura Burt proved a very winsome and charming Fairy Queen, and in the third act won numerous recalls for her songs, which were well rendered in character comedy fashion. The Phoites are a valuable addition to the cast, and Louis Pizarello, the clown, has greatly improved since last season. Booth and Barrett follow for two weeks.

Robert Mantell found his second week at the Walnut Street Theatre in Monbars even more profitable than the first. He obtains a wonderful hold upon the heart-strings of his auditors and is the hero of many a day-dream. I commend Mr. Mantell's resolution to break away from the romantic society parts in which he first became famous, and I should advise him to make a still wider departure than he has yet done. A romantic man may win sympathy for a time, but in the end is apt to meet with ridicule; and there is something hollow and insincere about all the characters that Mr. Mantell has essayed for several years, and a great deal of foolish sympathy is being wasted on their suppositious and adventitious woes. Mr. Mantell personally is manly, frank, openhearted, nervy and full of character; in fact, just the reverse of most of his stage creations. Why can he not have some of his heartiness utilized? Besides, he is showing a tendency to rotundity, which is the foe of romanticism. I am certain we have not seen the best work of which Mr. Mantell is capable, and I am certainly his friend and well-wisher. This week and next, Annie Pixley.

Imre Kiralfy's Lagardere completed its second and last week at the Academy of Music, and received a fair share of patronage. It cannot claim to have been a pronounced success here. This was owing largely to the uninteresting character of the play.

John S. Clarke appeared during the latter half of the week at his own theatre on Broad street, and presented The Widow Hunt and Toodles. His audiences were drawn mostly from that class whose hearts are wedded to the memories of days gone by. His performances were much enjoyed. Olga Brandon, who appeared with him, made a favorable impression. If Mr. Clarke has failed to receive the recognition he expected in his recent engagements in this city, it will not be difficult for him to discover the causes. He was too self-reliant, and placed too much value upon an old-time reputation, and thus was led to neglect modern business methods.

At the National Theatre that sterling melodrama, Shadows of a Great City, crowded the house. It was presented by a good co., but Annie Ward Tiffany, as Biddy Ronan, captured a large share of the honors. I am perfectly aware that she has the fat part, but it cannot be denied that she plays it exceedingly well. This week, The Cattle King; 5th, The Old Oaken Bucket.

Hallen and Hart's Ideals played to excellent business at the Central Theatre. They presented a strong comb. Among the best features were the statuary posing of William Muldoon; the entertaining sketch by those very clever artists, John and James Russell; Joe Hart's budget of fun, and the excellent horizontal bar act of Leroux and Wilton. This week, the Howard Athenæum co.; Reilly and Wood's co. 5th.

A Mountain Pink played to good business at Forepaugh's Theatre. This week, Uncle Tom's Cabin; William Cullington in For Congress 5.

At the Lyceum Theatre The Silver King was very successful. This week, Pat Rooney; A Boom in Matrimony 5

The well-known musical extravaganza, The Brook, played to fair business at the Continental Theatre. Marion Fleming, in the role of Rosa Dimplecheek, made a very favorable impression by her clever acting and really excellent singing.

Brief Mention: Carncross' Opera House continues to offer a thoroughly enjoyable entertainment and reaps a well-merited reward.—Frederick Warde will appear at the Academy of Music 5, under Julius Mountenay, a local manager, and will present a varied repertoire, including his new play, Gaston Cadol.—"Casey" Bernard, of Mantell's co., met with an injury last week in the shape of a gash upon his wrist, which laid him up for half the week. He is getting all right, but finds himself minus half a week's salary and further depleted by reason of medical fees.—I had the pleasure early in the week of supping with Louis Natal and his pretty and charming wife. The lady has already won reputation as a singer. She has recently returned from Paris, where she has been studying for a year past, principally, as she informed me, for a repertoire. It is probable that we may soon have the pleasure of hearing her upon the stage.—Richard C. White, whose drama, She, was so signal a failure here, left town a week ago to try and raise money to pay balance of salaries. As he has not returned, he was probably unsuccessful.

CINCINNATI.

Le Voyage in Suisse at Heuck's Opera House past week proved an attractive card at the performances 20-4. The S. R. O. sign was brought into requisition at an early hour in the evening Edward Hanlon carries the brunt of the work on his shoulders though his efforts to amuse were ably seconded by Ed. Edwards, Charles S. Walton, Richard Jones and Emily Kean. The latter, who is an excellent vocalist as well as soubrette, captured the frequenters of the house by her singing. The play was handsomely staged. This week the Daly Brothers in their new absurdity Upside Down followed 4 by The Little Tycoon Opera troupe. Aladdin underlined for week of Dec 11.

Managers Miles and Rainsforth can certainly congratulate themselves over the fact that the National Opera co. preferred to rent the Grand last week rather than play on percentage. Business was simply wretched during the entire week with the solitary exception of 25, when the attendance was only fair, the nightly attendance did not average five hundred. This, too, in view of the fact that the programme was changed nightly, and that the various operas were put on in superb style. Even on Thanksgiving when the remaining houses were packed to the walls the Grand's attendance did not aggregate one thousand people at both matinee and evening performances. Barton McGuckin stamped himself as one of the very best tenors Cincinnatians have yet heard, and Mme Fursch-Madi, Emma Juch, Elois Sylva and Alonzo Stoddard were well received in their respective roles. This week Richard Mansfield in Dr. Jekyll and Mr. Hyde followed 5 by Nat Goodwin in Turned Up.

Gus Williams, a prime favorite locally, closed a very successful stay at Havlin's 26. Keppler's Fortunes constituted the programme for the week and, as the big-hearted butcher, Gus Williams was in his element. His support was the best of the season and included Mattie Ferguson, Ross Watson and Frank Girard. The star introduced some very attractive vocal selections during the week. On the Rio Grande is the current week's attraction followed 4 by Hoyt's Tin Soldier comb. The Howard Athenæum co week of 11.

A more enjoyable vaudeville programme than the one presented at People's past week by the Reilly and Wood's Specialty co. could have scarce been desired. And the attendance, always large at the People's, assumed such proportions that standing-room was on several evenings rather difficult to obtain. The main features of the week were the Nelsons, Pat Reilly's sketches, Adele's specialties, and the clever juggling of D'Alvini. This week Lilly Clay's Gaiety co. in An Adamless Eden, followed 4 by Frank Frayne in Mardo

N. S. Wood in his sensational drama, Waifs of New York, closed a successful week's stay 26 at Harris' Theatre. Of his support the work of George Thompson, Ada Morton and George Morton was notably good. This week the Corinne Opera co. in Arcadia.

Between Acts: Manager Charles E. Locke and his Natural Opera co. were attached twice during their Cincinnati engagement past week. The first suit was filed 22, the claim amounting to $1,400 and was settled on following date. The final attachment was made at close of performance, 26, by Squire Bright at the instance of the opera house stage hands and with the costs added amounted to some $300. Manager Locke's tender of a check for the amount was refused and after a brief delay the cost was forthcoming and the suit dismissed.—Manager Robb and his wife, during Gus Williams' Cincinnati engagement, were the guests of Manager John H. Havlin.—Alphonse Heuck, son of Hubert Heuck, of the North Side Theatre, died 26 in his nineteenth year. Deceased had officiated as ticket-seller at Heuck's Opera House past year and was a favorite with the house frequenters.—The Casino management preserve a discreet silence as to the identity of their opening attraction.—Manager Nat Hyams, who has been ill in this city for several weeks, anticipates resuming his route after the holidays.—Little Frankie Jones, of this city, left 28 to join Renfrew's Pathfinders.—Mme. Julia Rive King scored a success at the Odeon 25.—Charles Dickens will give a reading of selections from David Copperfield and Pickwick papers at some house 29.

NEW ORLEANS.

The two weeks' engagement of Jeffreys Lewis at the Grand Opera House terminated Nov. 26. The business done was not what it ought to have been, although the second week was to all appearances better than the first. Forget-Me-Not was put on 20th, Clothilde was presented 23, and A Desperate Game 24 and 25. A fine representation of each play was given by both star and co. Modjeska 4.

At the Academy of Music, John F. Ward was seen in The Doctor, a clever little comedy, well acted by a competent co Mr. Ward, when on the stage, reminds one very forcibly, both as regards personal appearance and manner of acting, of John T. Raymond. James O'Neill in Monte Cristo current week. Redmund Barry co. next.

The Juvenile Opera co. did not draw so largely at the St. Charles Theatre in Fatinitza as they did in the Mascotte. The principals were well up and sang and acted admirably. The chorus was remarkably well drilled. Rice's Evangeline this week, followed by the Carleton Opera co.

Gray and Stephens' comb, with a troupe of trained dogs as the bright and particular stars, completed a fortnight's engagement at the Avenue Theatre Nov. 27. Two plays were acted—Without a Home and The Old Oaken Bucket. Leavitt and Corey's Minstrels this week. E. T. Stetson in repertoire next.

The Georgia Minstrels delighted large "cullud" audiences at Faranta's. Billy Kersands and George Jackson literally carry the show on their shoulders. E. T. Stetson in Neck and Neck this week.

The French Opera season is now well advanced. La Favorite and Les Huguenots were the new productions last week. Attendance has been fair.

Jetties: The final arrangements for the production of Edgar Selden's comedy, McKenna's Flirtation, by Barry and Fay, have been consummated. The piece will first be seen at Yonkers. An entirely new co. will be engaged. If it is the success expected a New York theatre will be secured. The Grand Opera House will next season be managed by Harry Greenwall. The lease, which was signed 24, is for one year with privilege of being renewed for three more. The price paid was $6,250. Mr. Greenwall will make this city his headquarters next season and play companies direct from the Grand through the Texas circuit. Mr. Greenwall takes possession May 1, 1888. The season will begin Oct. 1, 1888, and last about twenty or thirty weeks. Mr. Bidwell, the present lessee, in a note to the daily papers states that he was not a bidder for the house.—D. H. Wilson, John F. Ward's manager, is about as clever and agreeable a gentleman as one would wish to meet. He is also an actor, and goes behind after the second act and does the Yorkshire man splendidly. His dialect is especially good. He tells me that Mr. Ward will produce The Pickpocket, the English success, at Savannah, Dec. 3. The piece was rehearsed here daily.—The Lyttons, an amateur dramatic club, organized here a short time ago, will produce Caste early in December.—The Juvenile Opera co. will start out on the road very soon under the management of N. E. Myers. The Mascotte and Fatinitza will comprise the repertoire.

CHICAGO.

The dramatic offerings of the week were fairly interesting, suiting a great variety of tastes, and most of the houses were well patronized. Fanny Davenport in Fedora had the largest audiences, and the Columbia Theatre put on an old-time look of fashion and prosperity. Under Manager Shelby's regime indeed the house has begun to revive wonderfully. This week, Roland Reed.

Dion Boucicault's second week at McVicker's was one of delight for those who remember him in the height of his career, for he appeared in Arrah-na-Pogue as Shaun the Post, and gave one of his clear-cut impersonations of the Irish peasant as he is. This week he will be seen in Colleen Bawn, The Gilt and Shaughraun. The Still Alarm 4.

The Kiralfy spectacle, Black Crook, was rather shabby, compared with previous productions, but drew fairly well at the Opera House. This week, W. J. Scanlan in The Irish Minstrel. Gorman's Spectacular Minstrels 4.

Keller, the wonderful manipulator of Psycho and other mysteries of the black art, met with a cold reception at the Grand, very few people paying the price of admission. The entertainment was good. This week and next The Bostonians, with Marie Stone, Agnes Huntington, Tom Karl and H. C. Barnabee.

Joseph Murphy in The Donagh found a large class of patrons who delight in his kind of Irish comedy, and Hooley's had a week of excellent business. This week Salsbury's Troubadours, with Salsbury out, will be seen in The Humming Bird. Nellie McHenry remains the bright particular star. Maggie Mitchell 4.

Beacon Lights had a great week at the People's. It is a strong and interesting play of Western life as it is depicted in the cheap border novel. It is somewhat unworthy of George Learock and the really fine cast that are in it, but it makes money. A word of praise is due J. Hay Cossar for a natural and well considered portrayal of a Mexican half-breed. He gave fine support to Learock in the leading character, that of a big-hearted and honest frontiersman. Harold Forsberg, Emma Hinckley and Neva Wharton are also to be commended. This week Inside Track.

The White Slave had a prosperous week at the Academy. This week Rag Baby with Charlie Reed as Old Sport. Newton Beers 4.

Her Atonement found favor at the Standard. This week Skipped by the Light of the Moon.

Oliver Byron in Inside Track found the Windsor a good theatre for his attraction. This week, Edmund Collier in Virginius, Damon and Pythias, Metamora and Richard III.

Maude Banks, said to be a daughter of General N. P. Banks, is announced to appear at the Columbia next week in Joan of Arc.

Items: Ethel Heddie, a young English actress, will make her first appearance in America in H. H. Winslow's new comedy, Town Lots, at the Windsor shortly.—Hattie Harvey, a pupil of the Chicago Conservatory, is now with Vernona Jarbeau, and is her understudy. She recently played the star's part with success.—Anticipation of the Christmas MIRROR is very much aroused here, and from the remarks in theatrical circles I judge there will be a rush for it.—Roland Reed is reading a comedy on entirely new and original lines, written expressly for him by Charles Seymour and W. L. Cossar, journalists of this city.

CLEVELAND.

The Bostonians composed of Marie Stone, Tom Karl, W. H. McDonald, H. C. Barnabee and others of the old Ideals have presented a series of operas at the Euclid Avenue Opera House the past week to large business. The Poachers, Fra Diavolo, Fanchonette and Fatinitza have been given in splendid style. The new organization is sure to win if the members hold together. The Black Crook 5.

At the Park, W. A. Mestayer and wife have been seen in Billy's latest skit, Check 44; or, Tobogganing, which is by far the best thing he has yet done. The co. includes the Garnellas, who make a hit in their acrobatic gambols. Mestayer has a "fat" part as Garnet Plum Smith and Miss Vaughn does nicely as his sweetheart. Business was fair. Uncle John 5.

The Columbia has had a good week with Kate Castleton in Crazy Patch. One of the Bravest 5

At the Cleveland Theatre Corinne (no longer "little" on the bills) has played Arcadia, and standing room only has frequently been the order. Corinne is a pleasing young woman, decidedly immature but daily improving. Ben Maginley in Inshavogue 5.

Items: E. A. Kieckhoefer, leader at the Cleveland, is home from a tour with Corinne. Mr. K. will discharge his present orchestra in three weeks, owing to dissensions, and have an entirely new band. The present orchestra has held together six or seven years, and it seems a pity to disrupt them.—Manager J. J. Holmes, of the Arch Street Theatre, was in the city last week.

BALTIMORE.

Little Puck drew well at Holliday Street Theatre last week. The piece is cleverly put together and the co. giving it is an uniformly good one. Frank Daniels, who is pleasantly remembered here as Old Sport in the Rag Baby, was the star, and his new role strengthened the good impression. The comedy is legitimate and he has a way of saying and doing things that is wholly original. Robert Fraser as the servant, Sluggers, was funny, and J. A. Summers a quietly effective Hoodoo. Rillie Deaves acted well, looked well and sang well, and the boarding-school girls were very comely lassies. Bessie Sanson was a vivacious Miranda, but her continuous girlish laugh, like her voice, is considerably frayed on the edge. Imre Kiralfy's Lagardere began the week on Monday night with a good house.

Clara Morris' engagement at the Lyceum was quite a success, the audiences all the week being large and fashionable. Her repertoire was Renee, L'Article 47 and Alixe. In the two latter she has been seen here frequently but Renee was new to us, and a treat As the suffering wife and mother Miss Morris exercised over her audiences all her old-time witchery and power. Her supporting co. was good. This week the house will be closed. Mrs. Brown-Potter 5.

Harbor Lights, with the splendid scenic and mechanical effects, closed its first week at Ford's Opera House on Saturday night. The house has been crowded every night. The co is an unusually large and, in the main, good one. Next week, E. H. Sothern in The Highest Bidder.

Business was very good at Harris' Academy of Music last week when Zozo was the bill. The scenery was beautiful and the girls pretty, but the co. and the piece! Shadows of a Great City began a week's engagement with a big matinee on Monday. Next, Bunch of Keys.

At Forepaugh's Masonic Temple The Martyr was given to fair houses. This week Bella Moore in A Mountain Pink. Next, Uncle Tom's Cabin.

A variety programme that was first-class in every respect was given at the Monumental Theatre last week to packed houses. The Howard Athenæum co. is one of unusual excellence and has in its ranks some of the best specialty people of the day. Carl Hertz's legerdemain was specially worthy of mention, and also the black-face act of Hoey and Daley. H. W. Williams' Specialty opened to a good house on Monday night. Next, Gus Hill's World of Novelties.

The Silver King, with Carl A. Haswin as Wilfred Denver, is drawing good attendance at the Front Street Theatre. Next, J. Z. Little in The World.

Notes: The Oratorio Society of Baltimore announces its first extra concert of the season at Oratorio Hall, Dec. 1. Adele Aus der Ohe will be the pianist and Katie Neale Scott the vocalist.—Augustus Isiagi and wife (nee May Stembler), with their two little ones, have taken a house on Cathedral street for the Winter. Mrs. Isiagi is a Baltimorean, and made her professional debut here under the management of John T. Ford.—The Kenilworth will give School at the Lyceum Dec. 2 for a local charity.—Teresina Tua, assisted by Franz Remmertz and Edwin Klahre, pianist, is billed for two concerts in the concert hall of the Academy of Music 28-9.—Annie Myers, of McCaull's co., spent Sunday with her family here. She left for New York Monday noon.

ST. LOUIS.

Thanksgiving performances at all the theatres helped to weather over the rainy season last week. W. J. Scanlan had good houses at the Grand. Shaun-na-Lawn and The Irish Minstrel filled out the week. Scanlan is fast becoming an equal favorite with Emmet in the affections of the ladies and children, who seem never to tire of his "Peek-a-boo," and who welcome his new songs with enthusiastic applause. Kate Blanche and Millie Sackett did excellent work. Maggie Mitchell this week.

In the way of a spectacular and dramatic success combined, commend me to Bolossy Kiralfy's Dolores; and that was the verdict of the large audience that assembled at the Olympic. Newton Gotthold renewed old friendships and gained new admirers by his strong handling of the role of Count De Rysoor. Eleanor Carey as Dolores surprised her warmest friends by the way in which she acted the character. John T. Malone was excellent as Karlos, J. H. Fitzpatrick did well as the Duke of Alva. W. H. Wallis and Max Figman were also very good. The ballets led by Mlles. Cecilia Nicode and Antoinetta Bella, were the best that Kiralfy has ever brought here, and the scenery was applauded at every performance for its beauty. J. K. Emmet this week.

Clio at Pope's had a checkered career last week. The play had been heralded as being stronger than last season, and Manager Hagan booked it for one of the holiday weeks. It had hardly arrived before attachments began to gather around it, and there was trouble brewing. People began to think the performance would be stopped by the constable, so the attendance dropped off. The co. was fair, but in no way the equal of former casts. Manager Hagan came forward, when he found out the troubles, and became responsible for the debts, and the play run out the week. Passion's Slave this week, J. B. Polk next.

The People's had Frances Bishop and Muggs' Landing to good houses. On Thursday at the matinee money was returned to those who could not obtain standing room even. Frances sang and danced herself into the hearts of her auditors, while Alf. McDowell and Fred. Long assisted in the comedy work. Gyp was produced the latter part of the week, and made quite a hit. It gives the star more room to display her singing. Lost in London this week; Lizzie Evans next.

At the Standard, W. H. Smith wore a broad smile last week, and it was all on account of the way the old-timers took possession of the parquet to see Emily Soldene and her Novelty co. Sara was also an attraction, for her kick was lofty. The Dare Brothers made a hit. Sheffer and Blakley this week.

Cues: Loudon McCormack is in town.—I received an invitation from Punch Wheeler to a Thanksgiving dinner at his "private residence." He assured me the turkey would be stuffed with press notices, and the duck stuffed with litho passes. Dessert of paste, and half-sheet hangers for Napkins. Punch will be in town all this week.

BROOKLYN.

McNish, Johnson and Slavin's Minstrels did fairly well at the Park Theatre last week. Joseph Jefferson in The Rivals played to large business on Monday evening. During the week The Cricket on the Hearth, Lend Me Five Shillings and The Rivals are to be produced. Next week Robert Mantell.

Mrs. Brown Potter's week at the Brooklyn was a financial success There was no performance here on Monday evening, McKee Rankin's Macbeth not being quite ready for production. It is promised for this (Tuesday) evening. Next week Mrs. Langtry.

Sweatnam, Rice and Fagan's Minstrels did well at the Grand Opera House last week. Powers' Ivy Leaf opened to good business on Monday evening. Next week A Parlor March.

At the Criterion Alice Harrison was succeeded on Monday evening by Salsbury's Troubadours in The Brook. The audience was large.

Julien's Mephisto co. filled Hyde and Behman's Theatre all Thanksgiving week. Silbon's co. opened to large business on Monday evening.

At the Standard an organization billed as the San Francisco Minstrels appeared on Monday evening and drew a good audience.

BROOKLYN, E. D.

Bunch of Keys played to good houses all last week at Lee Avenue. Johnson and Slavin's Minstrels to good house 28. Next week, little Puck.

The New Karl played to good business at the Novelty last week. Ada Gray in East Lynne opened to good house, 28.

Kate Claxton in Two Orphans played to packed houses at People's last week. William Cullington in For Congress to good house, 28.

William Thompson appears this week at Grand Theatre in repertoire. Gold King to good house 28.

SAN FRANCISCO.

Nov. 22, 1887.

Adonis Dixey has stirred up the natives to a greater degree than anything that has come to the Baldwin in many a day. The furore is chiefly in form of speculation as to whether or not the Dixey season will be prosperous. The house was literally packed 21 for the greeting, and for the only time this year Tuesday night was entirely sold.

Neil Burgess filled the cosy little Bush Street Theatre 21 with Vim.

Blackmail does excellently well at the California, giving way 23 to De Mille's Main Line, which will be followed by Marinelli's Cosmopolitan Congress and The Original Big 4 Specialty co. Allan Quartermain is withdrawn at the Tivoli for a revival of Mikado, with Tellula Evans as Yum-Yum and Stanley Felch as Ko-Ko. The Black Cloaks may follow.

The Orpheum Allan Quartermain still goes to profit, with nothing underlined.

Frank Mayo is in his last week at the Grand with Nordeck.

Milton Nobles changes from Sire to Son to Love and Law this week, and Phoenix next, at the Alcazar.

Items: Henry Norman was married to Lottie Walton recently. She is a pretty girl of good stock.

Kate Forsyth and Thomas Patten close their engagement at the California Dec. 10.

Washington Irving Bishop is still using crutches—his ankle having been more seriously sprained than was at first thought.

JERSEY CITY AND HOBOKEN.

Held by the Enemy did a very fair business at the Academy all last week. The audience loudly applauded the stirring scenes and novel stage effects. Robert Mantell opened for a week Nov. 28, in Monbars, before a large house. The drama is a French romance of the beginning of the present century and affords some very strong situations, all of which Mr. Mantell takes advantage of. He was ably supported by an excellent co., of which Fanny Gillette, Nettie Van Sickle, Charles Mason, E. R. Marsden and B. T. Ringgold are particularly deserving of mention. The costuming and stage-settings were fine, and the whole production deserved the plaudits it generously received. Mr. Mantell acknowledged a curtain call at every act. Next week Clara Morris.

The orchestra of the Academy deserves a complimentary notice on account of the excellence of the music furnished. It is under the management of Prof. Wagner.

HOBOKEN.

At Jacobs' large houses were the rule all last week to witness the Wages of Sin by a good co. This week, Herne's Hearts of Oak opened to a fair house and gave only a mediocre performance. Next week, Zitka.

Cronheim's Germania, with Davene's Allied Attractions as the bill, opened to good house Nov. 28. Several features of the entertainment were very clever and the audience was satisfied. Next week, the American Four.

Items: J. W. Randolph, manager for Weston Brothers' Way of the World, is satisfied that he has a success in his play and judging from the satisfaction with which it was received here he is no doubt correct. Mr. Randolph is a very sociable gentleman and has great respect for THE MIRROR.—Louise de Luisi, the song-and-dance artiste, is wife of Charles Jones, late of the Odeon, Baltimore.—William Armstrong's dulcimer solo was repeated last week by request. It was received with applause.—John D. Meyers, special officer at Cronheim's, is awaiting the arrival of a fur coat which is on its way as a present from his brother William, of the firm of Roscoe and Meyers, proprietors of the Casino Theatre, Tacoma, W. T. John is very popular among the boys here.—A preliminary meeting of the gentlemen about to form an Elks' lodge was held 27. Mr. Semon, of Jacobs', who is one of the prime movers reported everything going favorably.

LOUISVILLE.

The opening nights of the week just passed Macauley's was closed. J. K. Emmet in Fritz, Our Cousin German filled the house at every performance the last three nights, giving also an extra matinee on Thanksgiving. This popular star has wonderful draught here. Co. fair. This week the Bensberg Opera co. and A Tin Soldier three nights each.

Louise Balfe at the Masonic for half a week in Dagmar and The Planter's Wife received most favorable mention from the papers and the small audiences that attended. We, Us & Co. drew very large business, giving a satisfactory performance of the absurdity.

At Harris' J. J. Dowling and Sadie Hasson in Nobody's Claim drew a very fine week's business.

Charles Andress' Council of Novelties and gift enterprise had fair business at the New Buck. The Steens, mind-readers, do a remarkable act. The gift scheme was a complete success. This week Reilly-Wood show.

Items: The Andress show has unexcelled travelling facilities, having a special car for the animals with appliance for safety and comfort.—Charles Dickens will read selections from the works of his distinguished father at the Masonic 5.—The Grand Central is in the field with a good variety offering. Business averages good.—Louise Balfe's Dagmar as rewritten is an interesting play.—Harry Pepper and wife, Carrie Tutein passed through, en route East. They will reorganize the New York Ideal Opera co., having in its ranks a number of the members of the late Katie Strauss Opera co., and open in interior New York. William Settle, a well-known young Louisvillian, will probably go in advance.—One of Louise Balfe's support was discharged here and several hitches occurred in consequence of trying to supply his place.—The death of the aged mother of Charles Andress was announced from the New Buckingham stage during the engagement of his co. there. —Kate Bensberg's Opera co. will present L'Ombra and L'Eclair, two operas never heard here.—In a recent sermon a Louisville divine discoursed most sensibly upon the influence of the theatre. It was refreshing after the usual treatment of this subject from a religious source.—There is prospect of a fine place of amusement in New Albany. The old Opera House is to be thoroughly renovated and modernized and run for a joint stock co. by a capable manager. Louisville is also to have a new theatre, as Manager Bourlier states positively that he will build a magnificent place to be opened next season.

ALABAMA.

BIRMINGHAM.

Opera House (F. P. O'Brien, manager): J. B. Polk and his Mixed Pickles delighted a large audience Nov. 21. There was one continuous laugh during the entire performance; 22 again. The Pickles Mixed satisfactorily to an appreciative audience. Sol Smith Russell made his first appearance before a Birmingham audience 23 and delighted a large crowd with his droll humor in the absurd skit Bewitched.

Casino Variety (J. R. Brewer, manager): Business continues good, and a good variety performance. Hagan and Flynn in their great specialty act is worthy of special mention. Miss Vick Lewis, song and dance artist, is very popular.

Avondale Opera House (George W. Allen, manager): This house was opened Nov. 24 with Nevada Ned co. in Ranch King to light business. The play was good and deserved a much larger house.

Mention: Max Lowenthal, Patti Rosa's energetic agent, paid your correspondent a pleasant call last week.—Frank Torrence, acting manager of Redmund-Barry, asks to be remembered to THE MIRROR.—Frank L. Bixby, for several seasons with J. B. Polk co. as manager, has quit the road to go into the railroad business. Bennie Williams, ticket seller at O'Brien's, fills the position temporarily.—There is some talk of organizing a Lodge of Elks here. We shall see what will come of it.—Manager O'Brien has received over 400 letters regarding the Booth-Barrett co.—A theatre party at Columbus, Miss., has written for 300 tickets; another at Mobile, Ala., wants 300.—At a meeting of Birmingham Rifles, Company K, Second Regiment A. S. T., last Monday evening, Patti Rosa and Max Lowenthal, her advance agent, were elected honorary members of the organization. The co. will attend the performance Friday night in full dress uniform.—In reply to a telegram from your correspondent notifying her of her election, the following was received: "Please express to Company K my sincere thanks and affectionate regards for the high honor conferred upon me. Militarily yours, Patti-Rosa."—Birmingham News co. now has THE MIRROR for sale on its counters throughout the city and reports it very popular.

MOBILE.

Theatre (J. Tannenbaum, manager): Haverly's Mastodon Minstrels Nov. 21-2; excellent entertainment, business being good. George H. Edwards, Lew Spencer, Hilton, the equilibrist; Howe and Doyle, Queen, Stowe and Randall complete an array of talent that makes this show well worth seeing.

ARKANSAS.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): A large and fashionable audience greeted Thomas W. Keene and co. in Richard III. Nov. 23. This version differing somewhat from presentations heretofore heightened the interest. Mr. Keene sustained his former laurels, and Joseph Wheelock and Anna Boyle renewed confidence as old favorites.

FORT SMITH.

Grand Opera House (George Tilles, manager): Grismer-Davies co. in Called Back Nov. 21 to fair house. George C. Miln 24 in Macbeth. This actor shows some improvement in the past year, but there is much room left for improvement. The sameness of his intonation and gesture grow very tiresome. Adele Payn carried off the honors, giving a strong portrayal of Lady Macbeth. Balance of support fair.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): William Gillette's Held by the Enemy was rendered by a strong co. Nov. 18; large and well pleased audience.

CALIFORNIA.

SACRAMENTO.

New Metropolitan Theatre (H. S. Church, manager): Emerson's Minstrels to large house Nov. 18 and 19. Performances were only fair and did not elicit much applause. Frank Mayo 1-3.

Clunie Opera House (H. S. Church, manager): M. B. Curtis 2-3.

SAN JOSE.

California Theatre (C. J. Martin, manager): A. R. Wilber's comb. played to large business at popular prices Nov. 14. The Galley Slave, Called Back, Under the Gaslight, etc., were presented to an easily-pleased audience.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): M. B. Curtis played to good houses Nov. 14-16 in Caught in a Corner. Margaret Mather did an immense business week of 21. Romeo and Juliet, The Honeymoon, Leah the Forsaken and Macbeth were the attractions. Advance sale something phenomenal. Rosina Vokes 28, and Natural Gas co. 5, week each.

Pavilion (McLain and Lehman, managers): The Webster-Brady co. did an immense business all the week in After Dark, about 20,000 people seeing the performances, including Sunday. Lynwood will be put on this week.

Mention: Your correspondent wishes to thank F. G. Prescott for courtesies. He has been here for a week, and the result shows itself in the way seats have sold for the Mather performances.

STOCKTON.

Stockton Theatre (Brady and Co., managers): Talbot and Cunningham are among the new people this week. The local comedy, Just from Detroit, bristles with witty allusions to our new court-house and its celebrated contractor from Detroit. George Marion made a decided hit with his song, "When Will the Court-house be Done."

Avon Theatre (Humphrey and Southworth, managers): Wilbur's Dramatic comb. opened for a week Nov. 22 in Woman Against Woman. Their repertoire includes Galley Slave, Called Back, Pearl of Savoy, East Lynne, Hazel Kirke and Fanchon the Cricket.

COLORADO.

DENVER.

I don't believe there is a town in the country where Louis James and Marie Wainwright are treated more generously than in Denver. They receive more newspaper and more social attention than any other theatrical personages, and their friends and admirers crowd the Tabor every time they appear. The week has been a glorious triumph in every respect. To give Miss Wainwright a special opportunity Romeo and Juliet was selected for the opening, and the divine beauty of the actress was never more apparent. Exquisite floral stands found their way over the footlights. Space forbids itemizing the excellence of the stars' several characterizations. Besides, it is well known. Rosina Vokes has the first three nights of week of Nov. 28 and Minnie Maddern the last three.

At Music Hall Bartholomew's horses are showing a degree of intelligence that is unsurpassed. 'Tis remarkable the feats the beasts perform. The houses are deservedly large. Bartholomew is a Denver man, having practically got his start here. Then he was hardly worth a dollar, now his wealth is estimated at many thousands. The Paradox goes into Kansas when it closes to-morrow night (Saturday). Smith's Bell-Ringers is the next attraction.

I cannot make the assertion that the Musee stock co. is conspicuously noticeable for its ability, but I can unhesitatingly say that it has confidence enough in itself to tackle anything from Camille to Uncle Tom. The latter is now the bill, with a specially imported Uncle Tom. The cosy place is apparently moving upon a profitable basis notwithstanding the mediocrity of the programmes presented. I wouldn't be surprised if Shakespearean tragedy or comedy is next attempted.

Small Talk: Mr. and Mrs. James are the guests of their intimate friend, Henry Wolcott.—The Mayor has issued instructions to the police to enforce the law relative to Sunday night theatricals. This strikes the Musee and variety houses hard. They have been open regularly Sunday nights.—New costumes for the Romeo and Juliet performance by the James co. had their first airing Monday night. Mr. James' Romeo costume was very elaborate.—Tragedian Miln's date was cancelled at Music Hall. He plays all round Denver, but doesn't give us a call.—W. L. Furman joined Bartholomew in Pueblo as treasurer, coming direct from New York.—The recent tragedy at the notorious Palace has again drawn the attention of the authorities to the variety resorts, and a pernicious practice that of "boxing" has been abolished.—The Earll children have been further prevented from appearing at the Olympic. Their extreme youth is the reason. They didn't do their "turn" until midnight.

CONNECTICUT.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): Theodore Thomas, with an orchestra of seventy-five pieces, under auspices of New Haven Concert Association, gave the first of a series of four concerts before a large audience 21. The soloist, Adele Aus der Ohe, piano, added to the favorable remembrance she had already impressed. Hoodman Blind on Thanksgiving afternoon and evening played to upwards of $1,400 and the following evening to light business. Prices were more than doubled for the Gerster concert, resulting in a top-heavy house. Mme. Gerster was not in her best voice. Nettie Carpenter, violinist, Helene Hastreiter, contralto, and Mme. Sacconi, harpist, were all thoroughly indorsed.

New Opera House (Horace Wall, manager): Charles T. Parsloe played to fair returns in Grass Widow 21-2. The work of Oliver Westford was particularly acceptable. Aronson's Casino Erminie co. was the worthy Thanksgiving day attraction. With a large chorus, fine scenery, its own orchestra, it merited the splendid patronage received. Remained 25-6. This week Arthur Rehan's co., embracing Clara Turner, promises delightful entertainment in a series of light dramas.

Bunnell's Opera House: T. J. Farron's Soap Bubble did but a moderate business 21-3. James W. Hardie and Sarah Von Leer with their fine co. and drama 24-6. The receipts from the two performances of Thanksgiving were the largest for a single day in the history of the present management, amounting, with popular prices retained, to $1,080. Starr's Comic Opera co., always favorites here, fill the current week from their repertoire. In Curio Hall, the attached museum, the methods of the submarine diver are revealed, and the Royal marionettes manipulated by John Till and his wife, attract considerable attention.

HARTFORD.

Opera House (Jacobs and Proctor, managers): On the Frontier Nov. 21-3 to only moderate business.

Notes: Manager Alexander, late of the She co., is rusticating for a few days at his home here, having closed with that co.—Assistant Treasurer McNab, of J. and P.'s, has resigned, to follow mercantile pursuits.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Katie Hart in The Quaker's Child, played to poor house Nov. 23. Ada Gray in East Lynne played to good house 25.

DANBURY.

Opera House (P. A. Shear, manager): Hattie Bernard Chase, supported by a good co., in Rags, won hearty applause from a large audience Nov. 24 George Atkins and Edith Crolins, with a co. of cowboys, were successful in pleasing good gallerys and fair orchestras 25-6. Miss Crolins was very clever and the shooting of the cowboys quite good.

MYSTIC.

Opera House (Ira W. Jackson, manager): Fred Bryton in Forgiven Nov. 23, return date, to fine business.

Item: Della Shirley, formerly of Close Shave co., has joined the Louise Pomeroy co., opening 12th at Springfield, Mass.

WINSTED.

Opera House (J. E. Spaulding, manager): Kate Hart and co. pleased a small house in The Quaker Child Nov. 25. Miss Hart made a hit in her songs and dances. F. S. Sandford sang well and was much applauded.

MERIDEN.

Opera House (T. H. Delevan, manager): Phosa McAllister and co. in Taken from Life Nov. 22-23. The Ideal Minstrels gave their very amusing entertainment 24th; fair-sized and well pleased audience. Night Hawk Burlesque co. 25 Frederic de Belleville as Jack Yeulett, supported by Viola Allen as Nance and Jess. in Hoodman Blind 26, to good house.

DISTRICT OF COLUMBIA.

WASHINGTON.

Richard Mansfield may well be proud of the houses at Albaugh's last week. Our best people were there in force. Monday night the President and Mrs. Cleveland with a party of friends occupied two of the lower boxes. The house was packed at both performances Thanksgiving day. Of course, Dr. Jekyll and Mr. Hyde was the attraction, many going again to study it over. Monsieur was greatly liked, but the best of all was The Parisian Romance. Mr. Mansfield does his best work in this play, but the co. are also seen to advantage. Beatrice Cameron, as Agnes Carew, Alice Golden and Marcelle, renewed the very pleasing im-

visions made on former visits. Johnstone Bennett made decided hits as Sally in Monsieur and Rose in the afternoon. She is a bright, pretty girl and captured the audience at once. Emma Sherwood was very good as Rebecca Moor, and made an equally favorable impression as the Baroness Chevrial. Her costumes were beautiful and she looked very handsome, while her acting was excellent.

Thatcher, Primrose and West gave a good performance at the National, The Black Secret, a burlesque of the Dark Secret, being the closing feature. The attendance was fair, but not so large as was anticipated. This week Nat Goodwin in Turned Up and Lend Me Five Shillings. Next, Jim the Penman. Levy goes one more "positively the last appearance" this (Sunday) evening—local talent assisting.

Peck's Bad Boy did fairly at the Bijou last week. This week T. J. Farron in A Soap Bubble. Next, J. H. Wallick in A Castle King.

Gus Hill's World of Novelties at Kernan's this week.

Items: The Choral Society gives its first concert 5, assisted by Ella A. Earle and Theodore J. Toedt, at Congregational Church.—Prof. Morris Equine and Canine Paradox remains another week at the E Street Rink.—E. D. Rice is voted one of the nicest managers on the road, and makes friends wherever he goes.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): The Silbon's Burlesque co. in a variety bill drew large houses all the week. Zozo, the Magic Queen, opened 28 to crowded house. The Silver King 5-7.

Grand Opera House (J. K. Baglis, manager): Sid Prance in Marked for Life drew fair houses Nov. 19-21. A Boom in Matrimony, 24, gave an indifferent performance to large houses afternoon and night. Henry Chanfrau in Kit 1-3; Devil's Auction 12; Mrs. James Brown Potter 14.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): Gilmore's Devil's Auction co. Nov. 31-2 to crowded houses and pleased audiences. Mr. Martinette, as Toby, won much favor by his clever local hits. The Lorelli Brothers also deserve special mention. The professional people all speak in the highest terms of our new and neatly arranged theatre.

GEORGIA.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): This house was well filled 18, when The Devil's Auction held forth; performance very good. James O'Neill's Monte Cristo co. drew a large house 20; fine performance. Next, Redmund and Barry in Rose.

AMERICUS.

Sells Brothers' Circus gave two performances 17 to moderate business. The usual number of pickpockets followed the circus. They robbed one man of over $600. Mme. Janish, who was to appear here 14, has not been heard from.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): There was a large audience at the Theatre to witness Only a Woman's Heart Nov. 21, with Helen Blythe as the star. Prominent in the house were the members of the Ford Dramatic Association, which was present in a body. When Miss Blythe made her appearance on the stage she found several baskets of flowers awaiting her, the gift of the Fords. Devil's Auction 23-4 to good business, despite the Barrett Circus against them. John F. Warde 2-3.

ATLANTA.

De Give's Opera House (L. De Give, manager): Local politics have absorbed public attention for the past four weeks and made a wide breach in the ranks of theatre-goers. For this reason Sol Smith Russell, Nov. 21-2, in Bewitched, drew only fair houses, when he deserved, and would otherwise have received, liberal patronage. The largest and most fashionable audiences of the season greeted the Carleton Opera co. 23-4 and matinee. This co. is composed of good material and is well trained. Erminie and Nanon were most admirably rendered. The artlessly artful Fanny Rice won fresh laurels by some clever work. She may be classed among Atlanta's favorites.

ILLINOIS.

MOLINE.

Wagner Opera House (Louis Fritz, manager): Skipped by the Light of the Moon was presented on Nov. 23 and gave very good satisfaction to a large house. Clara Louise Kellogg co. will appear Dec. 1.

KANKAKEE.

Arcade Opera House (H. C. Clarke, manager): Agnes Herndon in Married, not Mated Nov. 25; good business; best of satisfaction. Miss Herndon was excellent as Lady Challoner. Florence Hamilton as Kate Sextox is worthy of mentioning. The rest fair.

JOLIET.

Opera House (R. L. Allen, manager): The Scorer-Willard Comedy co. in Eloped Nov. 23-4; small but appreciative audience each evening.

AURORA.

Coulter Opera House (Northam and Beaupre, managers): Amusements have been numerous in our city since my last letter. The White Slave Nov. 19 played to a full house and gave excellent satisfaction. The Scorer-Willard comb. in Eloped Nov. 21 to good business. The Georgia (colored) Minstrels had a full house Nov. 22. Their songs and gags were antiquated. The Temple Concert co. had a S. R. O. house Nov. 24, under the auspices of the Carleton Club. The Maxwell and Brown Brigand Queen co. played Nov. 25 to an audience composed entirely of men. The female band and orchestra advertised failed to show up.

Rink: Gilmore's Band played Nov. 22 to large audiences. Bookings: Two Johns Dec. 3. Skipped by the Light of the Moon 9, Lost in London 12, West Side 16, Mattie Vickers 21-2.

GALESBURG.

Princess Theatre (Frank Matteson, manager): Beach and Bower's Minstrels Nov. 23; house crowded and performance well received. Temple Concert co. Dec. 2, Clara Louise Kellogg 7.

ROCKFORD.

Opera House (C. C. Jones, manager): Eunice Goodrich Nov. 21-4 in Pearl of Savoy, Dad's Boy, Zizi and Fun in a Boarding House; fair houses. Scorer-Willard co. 25-6; small house.

PEORIA.

The Grand (Lem H. Wiley, manager): Hoyt's Tin Soldier Nov. 23 to a large and well satisfied audience. Maud Banks 25-6 as Joan of Arc to good sized audiences; play well put on and ably acted. Dunlap Opera co. 28-9 in Black Hussar and Indiana to capacity of the house.

BLOOMINGTON.

Durley Theatre (Tillotson and Fell, managers): Sheffer and Blakely Novelty co. Nov. 21; fair house Mrs D. P. Bowers in Queen Elizabeth 22; appreciative audience. Henry Aveling, the leading man, was discharged from the co. here. His place was very ably filled by William G. Beach, who made a decided hit. Maud Banks 23-4; good business. Rag Baby 25; good house.

Mention: The Grand Opera House will be reopened 5 by A. St. Lorens, the new lessee and manager, who has remodelled and refurnished the building.

OTTAWA.

Sherwood's Opera House (F. A. Sherwood, manager): A fair audience saw Scorer and Willard 22 in Frolicks. The co. has several good specialty people and they succeeded in pleasing the audience. The Georgia Minstrels 24 to medium business. The performance, though a little old, gave good satisfaction.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Emily Soldene's Burlesque co. Nov. 18; fair business. We, Us & Co. 19 gave a good entertainment to a fair house. Royal Spanish Troubadors 22; small business. Sheffer and Blakely Specialty co. 23; fair business. Modjeska appeared here 24 to one of the largest audiences that ever assembled in Smith's Opera House and gave an admirable production of Twelfth Night. Owing to poor railroad connections the co. did not get on the stage until 9:30 and the play did not end until 12. This fact caused Modjeska to miss an elaborate reception and dinner party arranged in her honor by Mrs. C. A. Ewing.

Items: Hon. R. J. Oglesby, Governor of Illinois, accompanied by his wife, attended Modjeska's performance.

QUINCY.

Opera House (Dr. P. A. Marks, manager): W. J. Scanlan and a very good supporting co. drew a large house and gave a very satisfactory entertainment Nov. 19. Mme. Modjeska, supported by a fair co., presented Cymbeline to the capacity of the house 21. Modjeska gave an exhibition of dramatic talent rarely equalled here. Rag Baby played to large house 24. The supporting co. is excellent. Bandit Queen 5, Bostonians 24, Cora Tanner 25.

INDIANA.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): We, Us & Co. well pleased a good house Nov. 21. Louise Balfe 24-5 in Dagmar and Planter's Wife, deserved better houses than she drew. Modjeska 26 played before a large and fashionable audience presenting Donna Diana in commendable style.

Items: E. H. Madigan has succeeded B. C. Mason as business manager of Louise Balfe co.—Messrs. Greenwall and Son have purchased all rights of the play Dagmar and will have it rewritten at once for Miss Balfe by a prominent playwright.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Charles Erin Verner appeared in Shamus O'Brien Nov. 21 to a fair house. The Kate Thomas co. 24 6 to good houses.

LOGANSPORT.

Pathfinders 22-26. Successful engagement to low prices. Gilmore's Band, accompanied by a chorus of one hundred voices, 28.

Notes: Emma Lynas and Lizzie Rauthausen, of this city, joined the Criterion Opera co. at Lafayette.—Manager Dolan has leased two rooms in the Opera House block to the Government for the Post Office, and will make some improvements in the Opera House proper.

MICHIGAN CITY.

Opera House (Weiler and Leist, manager): The second week of Stuart's Dramatic co. met with splendid success. Will J. Barnard joined the orchestra here as a solo violinist.

SOUTH BEND.

Oliver Opera House (J. and J. D. Oliver, managers): Deacon Brodie came to large house Nov. 21.

Good's Opera House (J. V. Farrar, manager): Charles E. Verner, in Shamus O'Brien, played to good house 22, and Edmund Collier in Virginius came 26.

Price's Theatre (L. M. Bover, manager): Stevens' Dramatic co. came 24; three nights to fair houses.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Mrs. D. P. Bowers, in Queen Elizabeth, 23, gave the very best satisfaction to a good audience. Her support was most excellent, especially William G. Beach, the Earl of Essex. Modjeska in As You Like It, 25, to the largest and most fashionable audience in years. All delighted. Coming: Daly's Upside Down, 6; J. K. Emmet, 7; Skipped by the Light of the Moon, 13; Pat Rooney, 15; Andrews' Michael Strogoff, 17.

IOWA.

CEDAR RAPIDS.

Opera House (Nexon, Albert and Toomey, managers): Cora Tanner in Alone in London 21. A large house greeted Miss Tanner. A Tin Soldier made its first appearance here 22. Good house. Eugene Canfield. Thomas Seabrook and Kate Davis are all happy in the cast. Murray and Murphy in Our Irish Visitors 26; grand house welcomed these favorites.

CLINTON.

Davis Opera House (Harry Tate, manager): Victoria Loftus' British Blondes Nov. 24 to light business of the kind usual to this sort of comb. They stranded here. Murray and Murphy in Irish Visitors 23 to good business and a well pleased audience. They got off the usual number of chestnuts.

MUSCATINE.

Turner Opera House (B. Schmidt, manager): W. C. Coup's school of educated horses week of Nov. 21 to good business. The remarkable intelligence displayed by these equines goes to show that the trainer, Mr. Buckley, must possess much good horse sense.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): Fowler and Warmington's Skipped by the Light co. 24 to a good house; performance fair. Dunlap Opera co. in Indiana and Black Hussar 25-26 to good house.

BURLINGTON.

Grand Opera House (John C. Minton, manager): Large and well pleased audiences saw Indiana and The Black Hussar Nov. 21-2. The operas were presented by the Dunlap co. They were fairly well given, considering that the recent secession from the co. of the prima donna, Louise Paullin, necessitated a re-casting of some of the parts. Bessie Fairbairn essayed the leading roles, and it must be conceded sang and acted in a manner that did her credit and earned her much applause. Alice Johnson also did creditable work. The masculine parts were in capable hands (with one or two exceptions) the comedians, Harry Brown and Mountjoy Walker, being particularly good, and winning easily the good will of the audiences. In Much Ado About Nothing 23 Modjeska was given an ovation by one of the largest and most brilliant audiences ever gathered within the walls of the house. A great number came in full evening dress; theatre parties filled the boxes and loges. Manager Minton had flowers and potted plants placed in conspicuous positions throughout the auditorium, and everything conspired to make the occasion a gala one in all respects. A number of people came from adjoing towns, and it took 140 camp chairs to supply those who failed to secure seats in advance. The play was superbly rendered and the audience was wildly enthusiastic. Modjeska is the greatest favorite with Burlington theatre-goers, and her appearance is always the signal for a large and demonstrative audience. The madame was delighted with the reception, and expressed a wish to return before the close of the season. William Morris as Benedik proved himself an actor of fine ability, and was generally conceded a worthy successor to Barrymore. That fine old Shakespearean actor, W. F. Owen, was delightful as Dogberry, and the co. throughout was excellent. Fowler and Warrington's co. in Skipped by the Light of the Moon got a large house 26.

KANSAS.

TOPEKA.

Grand Opera House (J. M. Barron, manager) Ezra F. Kendall, in Pair of Kids, Nov. 19, to the capacity of the house. The piece made the same instantaneous hit here that it has done elsewhere, and Mr. Kendall was as funny in it as he was in We, Us & Co., the piece in which we first saw him. The St. Cecelia Quartette, a local organization of high society young ladies, assisted by Marshall's Military Band, the pride of Kansas, the Mandolin Club, and Louis Heck, Jr., violinist, gave a concert 25, at which every one in the town with any pretensions to tone considered it absolutely necessary to be present. As a rule amateur concerts are a bore, but this one was a bright exception. Every portion of the programme was excellent, but the chief pleasure to me was the playing of the Mandolin Club, a sort of Topeka "Spanish students," composed of Messrs. Farnsworth, Hayes, Slaven, Byrne, Whittaker, Hogue, Flynn, Wingert, Brusce and Brann, all of them high-class musicians and fine soloists on different instruments, and who rendered their selections much better to my taste than did the celebrated "Students" who have so far been our only exponents of Spanish music.

Crawford's Opera House (L. M. Crawford, manager): Louis James and Marie Wainwright made, as I predicted, an artistic and financial success in Virginius, and succeeded in making the large audience thoroughly responsive and sympathetic, a difficult thing to do at times with Topeka audiences, who frequently seem to have left their enthusiasm, or I might say their intelligence, at home, in spite of the most praiseworthy efforts of the troupes to win a hand. J. B. Studley, in A Great Wrong, 21-2, to appreciative audiences. The play has been so often reviewed that I will only say that I went down to take a look at it and sat down to see it out. It takes a pretty strong play to make me sit it out, as a rule, and perhaps that is as warm praise as I can give both play and cast which was excellent. Thomas Nast, the great caricaturist, 24. The entertainment was of itself exceedingly interesting, aside from the opportunity it gave us of seeing one of America's greatest artists.

Change in Management: It is not yet generally known here or perhaps elsewhere that J. M. Barron, the manager of the Grand, has severed his connection with the house and left Tuesday last on a telegram to take the management of Maggie Mitchell. Mr. Barron has been the best manager we have ever had in Topeka. He is an artist-actor and writer whose name is a household word to all who read. The Grand, under his management, has had the finest series of shows ever seen in Topeka, and his theatre was the best run and most tastefully decorated of any house between Chicago and Denver.—It is understood that a strong pressure will be brought on Mr. George C. Brooks, who has been Mr. Barron's assistant, to take charge. He is in all respects the best man I know of for the place, and I trust he can arrange his other business engagements so as to accept.

ATCHISON.

Price's Opera House (E. L. Martling, manager): Gilmore's Band Nov. 18; largest house of the season. Letitia Fritch, soprano, fairly captivated the audience. A Great Wrong 2-3; poor house; performance good. J. B. Studley's Kenneth Rawdon and Richard Bright gave unbounded satisfaction. Miss Abbie Pierce as Eliza Jurley was exceptionally good.

WICHITA.

Crawford's Opera House (L. M. Crawford, manager): The James-Wainwright co. appeared 18-19 in Virginius and Gretchen, both to fair business. Louis James and his wife are both favorites here, and had it not been for an advance in prices the house would have been crowded each night.

Item: The two local cos. are doing a little pirating this week, i. e., Uncle Josh at the Museum and Colleen Bawn at the Main street.

NEWTON.

Ragsdale Opera House (Joseph B. W. Johnston, manager): A Cold Day co. appeared to a fair-sized audience Nov. 23. The co. gave best of satisfaction.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Othello was presented 22 with George C. Miln as Iago and William N. Griffith as Othello. Both did well. Adell Payn as Desdemona was not satisfactory, as she speaks entirely too low. McFadden's U. T. C. co. was the attraction 24.

KENTUCKY.

LEXINGTON.

New Opera House (Scott and Mann, managers): Lily Clay's co. played to a crowded house Nov. 24, and more than pleased the audience.

MAINE.

PORTLAND.

Theatre: The most successful engagement of the season was that of Nat Goodwin in Turned Up and Lend Me Five Shillings Nov. 23-24. Crowded houses greeted the co. among whom Leila Farrell and Jack Mason are prominent members and great favorites here. Goodwin's Caraway Bones is exceedingly funny and his Golightly is simply great. The cast was strong and results were numerous.

Park Garden: Knowlton cut off the threesome afterpiece and presented his patrons with a good variety show 21-6. The audiences have been large and the matinee houses have improved much. Sam Lucas and his musical wife have made themselves decidedly popular. Belle Cushing failed to materialize but the others all caught on and were encored nightly. A good bass viol would create a little harmony in the orchestra which at present is just a trifle rocky.

Items: Leila Farrell (of this city) was enthusiastically welcomed on her appearance in Turned Up and she shows marked improvement both in dramatic ability and personal appearance.—Stoddard gave an illustrated lecture Nov. 25 on Julius Cæsar to a packed house.—The treasurer of Nat Goodwin's co. is sadly lacking in the politeness and courtesy of George W. Floyd.—Jack Mason was a busy man the day he arrived here receiving his friends.—The Thanksgiving audience at the Theatre was the largest on record and standing-room was at a premium.—I wish to acknowledge the receipt of some charming photos of Gilbert Clayton's wife (Etta Reed). Many thanks.—J. St. Maur, Lotta's advance agent, was in town 25 hustling.—Some exquisite photos of Pauline Kelly, a graduate of the Chicago Conservatory, have just been finished by Falk. Miss Kelly made her debut at McVicker's Theatre with A. M. Palmer's co. in Our Society, and is a talented as well as a very pretty woman.—The advent of the Christmas MIRROR is anxiously awaited, and all the newsdealers have sent in liberal orders.

BANGOR.

Opera House (Frank Owen, manager): Mora to good business Nov. 21-6. Following plays were presented; Little Detective, Fire Fly, Dad's Girl, Little Barefoot, Hidden Hand, An Unequal Match, Betty and A Day in June and Jack Sheppard.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Waite's Comedy co. drew large audiences throughout the week presenting Hazel Kirke, Van the Virginian, A Prisoner for Life, That Boy of Dan's, French Spy, Widow Bedott, Black Diamond and Hidden Hand. Leonzo Brothers 21; Clara Louise Kellogg 23; John S. Clarke 26.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (John S. Moulton, manager): Bennett and Moulton's Opera co. had large houses all last week.

New People's Theatre (William E. White, manager): The Night Hawks did fair business Nov. 22-3. They gave a display never equalled here for variety of shape and size. Black Thorn had good houses 24-5.

Items: Louise Eissing will sing no more with the B. and M.—Miss Essing smiled in Lynn. In fact, she laughed right out. She laughed at Harry Miller's legs. It wasn't her fault; it was the fault of the legs. The legs still continue their funny antics, but the voice of the prima donna has died out of the co. Manager Baker discharged Miss Eissing without warning, paying her salary due. As her contract calls for two weeks' notice she attaches the receipts on a trustee process, which is returnable at the police court in this city Dec. 5. Mr. Albert, the general business manager of the co., says Miss Eissing is a fine artiste, but altogether too fond of her own way, and that she was insulting to the musical director, as well as others in authority; while Miss Eissing says that Irene Murphy is at the bottom of the trouble; that Irene was jealous of her. Miss Murphy filled the part of leading lady the last five days of the engagement here.—A lodge of Elks was instituted 22 in this city, and christened New Bedford Lodge, No. 72, B. and P. O. E. Grand Exalted Ruler G. Howard Jones, of Boston, was the installing officer, assisted by a large suite. Exemplification of the work was given by Exalted Ruler Atteaux and other officers of Boston Lodge, and Colonel Charles H. Wilson and others of Providence Lodge. A banquet followed at the Parker House. A large number of visitors were present from Boston, Providence, Hartford, New Haven and other cities. The lodge is the result of the earnest efforts of Manager Frank C. Bancroft, who is to be congratulated upon the great success of his undertaking. Members of the B. and M. Opera co. were guests of the lodge, and Ben Lodge helped to make things agreeable by telling funny stories in dialect. Members of the profession will always find a welcome from the lodge as a whole and individually. One of the toasts was "THE N. Y. MIRROR the friend of the profession."

NEWBURYPORT.

City Hall (George H. Stevens, agent): J. M. Hill's Dan Darcy Co. under G. A. R. management 21 to light business. The few that were there, however, were agreeably surprised as the piece is a strong one, and the cast contains a number of favorites. The orchestra carried with the co. is first-class.

AMESBURY.

New Opera House (C. W. Currier, manager): James C. Roach 23 as Dan Darcy drew a fair house and made a hit. Helene Adell 24-5; good houses. Edwin Arden 26 in Eagle's Nest; fair business. Atkinson and Cook Stock co. current week.

CHELSEA.

Academy of Music (James B. Field, manager): The week of 21 Atkinson and Cook's co. with Annie Louise Ames and Ed. Sullivan in the lead succeeded in drawing good audiences. Monday evening Joaquin Miller's '49 was offered; Tuesday, a dramatization of Rider Haggard's Dawn called Devil Cavesfoot; Wednesday, Queen's Evidence: Thursday, Drink; Friday, The Marble Heart; Saturday matinee, East Lynne; Evening, The Danites. No matinee was given Thanksgiving. Ed. Arden comes 28 in The Eagle's Nest.

Tid-Bits: I have it on good authority Helene Adell's ghost refuses to pedestrianize.—May Frances Stetson writes me she is in the support of Cedric Hope, who will produce shortly Fitznoodle, dramatized by B. B. Vallentine (who is the author of the Fitznoodle papers) and John Wilson, formerly a business man, and of the Custom House brokerage firm of Sheldon and Co. Mr. Penson, an old player with Laura Keene and until lately a Boston costumer, is in the cast.

HOLYOKE.

Opera House (Chase Brothers, managers): Ranch 10 was handicapped by rain Nov. 19, but those who were fortunate enough to be present heartily enjoyed themselves. Messrs. J. Clinton Hall and J. Horace Miller fully sustained their well-earned reputation in the leading roles, and Sidney Smith as the Judge was immense. Annie Mortland successfully assumed the part of Annie Smalley. The Little Tycoon was presented for the first time here 21 by the Temple Theatre co. and was well received by a large audience. The leading parts are nearly all in competent hands. Fred. Darcy was very clever as General Knickerbocker. In fact the whole co. made such a good impression that numerous people attended their performances in surrounding towns later in the week. The Wanderers, or Lerino and Daly's Triple Alliance 23-6 to packed houses. This week Floy Crowell; Zozo 7; Keep It Dark 9; McNish, Johnson and Slavin 10; Atkinson and Cook 12-17.

Stray Thoughts: As I entered the theatre on the evening of 19 I was pleasantly surprised to see Frank Pierce, whom I had supposed was with Joseph Murphy. At his invitation I spent part of Sunday afternoon with him, and had the pleasure of meeting several leading members of the co., namely: Mr. and Mrs. Hall, Horace Miller, Julia and May Gilroy.—There is an Annie Mortland who is leading lady of the Ranch 10 co. Perhaps she is the one referred to by your Indianapolis correspondent last week as at liberty.—The members of the Little Tycoon co. are nearly all young people, and the absence of "cranks" is a pleasant feature.—Professionals do not complain of dirty dressing-rooms at our theatre, for they are all very neat and clean.—It is probable we will have a fireproof curtain ere long.—Have just been informed that Robert Daly has joined the Upside Down co.

NORTHAMPTON.

Opera House (William H. Todd, manager): The Bennett and Moulton Opera co. played an engagement of three nights and matinee to fair business Nov. 21-3. Repertoire consists of The Mascotte, Olivette, Pinafore and Chimes of Normandy.

Opera House (William H. Todd, manager): The Little Tycoon Opera co. played to a fair house 25.

Items: While in this city the Bennett and Moulton co. rehearsed Robert Macaire which they intend to play in about a week or two.—While dancing in the second act of Olivette, Etta Reed's slipper flew off landing at the opposite side of the house.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Erminie with its catchy music, showy scenery and tasteful costumes at the hands of Aronson's co. attracted a crowded house at advanced prices Nov. 23. Thanksgiving 24 (the best date of the season) was filled by C. O. D., which did a fair matinee and big evening business. C. O. D. has quite as much to recommend it as have the other skits of the day and in C. Oliver Dates offers a part admitting of exaggeration enough to suit even Stanley Macey himself. Gus Bruno was repeatedly encored, and the balance of the co. were satisfactory. Coming: Helene Adell, 1-3; Kate Claxton, 6; George S. Knight, 8; McNish, Johnson and Slavin, 13; Lotta, 14.

Musee: Duncan Clark's comb. Nov. 21, week, gave a series of performances which, with the exception of two or three features, were disgraceful to all concerned. This week, Stover's U. T. C. Next, John Healy's Specialty co.

Matinee Melange: It is to be regretted that negotiations between David Belasco and the Unity Dramatic Club of this city are at an end, as Belasco, in addition to coaching, was to have written a play especially for the city. Mark Sherwin, your Northampton correspondent, paid me a pleasant call 23. Katie Hart opened the season in R. G. Morris' latest effort. The Quaker's Child 21, playing some of the hill towns in this vicinity.

LOWELL.

Music Hall (A. V. Partridge, manager): Janauschek, as Meg Merrilies, Nov. 23, drew a large and fashionable audience. J. Clinton Hall in Ranch, 20, was the Thanksgiving attraction and did a big business. My Aunt Bridget convulsed a good-sized house 25. James C. Roach as Dan Darcy made a tremendous hit 26. Crossen's comb. in Victor Durand 2.

Huntington Hall (John F. Cosgrove, manager): John L. Stoddard opened a course of lectures 22 with Spain revisited to a packed house. Edwin Arden's co. would not face the wide expanse of empty benches 25, so the money was refunded.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Janauschek and co. papeared Nov. 22 in Meg Merrilies. Janauschek received much and deserved applause for her magnificent rendering of the role; but the co. as a whole were not satisfactory. Dan Darcy was the attraction with which J. C. Roach and his capital co. pleased the audience Thanksgiving night; and a cleaner, brighter or more catchy Irish piece I have not seen. Business good. Fred Bryton presented Forgiven 26 to a house that was enthusiastic beyond its numbers. It is an interesting play admirably acted.

MILFORD

Music Hall (H. E. Morgan, manager): The Maritana Opera co., in The Daughter of the Regiment, pleased a large audience Thanksgiving night.

Lyceum Hall: George A. Hill's People's Theatre co. closed a successful week's engagement 10.

LYNN.

Music Hall (Jame F. Rock, manager): Edwin Arden in Eagle's Nest 21 to a slim house. Monroe and Rice in My Aunt Bridget 23-4. First night and matinee small. Large house Thanksgiving night. Nat Goodwin in Turned Up and Lend Me Five Shillings 26 to a large and delighted audience.

Items: Arthur Colburn, dramatic editor of the Boston *Traveller* and former MIRROR correspondent here, has written a three-act farcical comedy entitled A Hard Pull.—The third Sunday evening concert in the People's Course was given by the Scandinavian Quartette. Franklin Show of Boston will be tendered a benefit concert here 25.

LAWRENCE.

Opera House (A. L. Grant, manager): Floy Crowell and an excellent co. week of Nov. 21 in a repertoire of new plays. This charming little artiste has many friends in Lawrence. She has improved wonderfully since her last visit, and we predict a brilliant future for her. Excellent business. Largest business Thanksgiving night of any co. making a week stand. Mary Curran retires from the co. here, and Hortense Martin, late of Herne's Hearts of Oak, takes her place.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): Mme. Janauschek appeared as Meg Merrilies Nov. 21, drawing a large and appreciative audience. Munroe and Rice in their bright melange of fun and music, My Aunt Bridget drew a big house 26.

WORCESTER.

Theatre (Charles Wilkinson, manager): The house was well filled all the week. Erminie and Miss Phoss McAllister in Taken from Life being the attractions. The Kindergarden co., booked for next week, have cancelled. Frederick Bryton in Forgiven, 2-3; Zozo, 5-10; McNish, Johnson and Slavin, 14; Evans and Hoey's Parlor Match, 16-17.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Enoch Arden Nov. 24 full house.

BROCKTON.

City Theatre (W. W. Cross, manager): Munroe and Rice presented My Aunt Bridget to a large and well-pleased house Nov. 22. The play is one of the best musical comedies ever seen here, and the co. is first class. Messrs. Munroe, Rice, Cameron and Sallie Cohen deserve special praise.

The Murrays, a local co., assisted by Percy J. J. Cooper (formerly of Stetson's co.) as Poo-Bah, presented The Mikado to a crowded house 24. Very creditable performance. Bernard Riley and Edgar P. Howard made hits as the Mikado and Ko Ko, respectively. James F. Crossen's co. in Victor Durand pleased a fair-sized audience 26.

Items: My thanks are extended to Manager Lewis, of Crossen's co. for courtesies and for his assistance in getting the names and addresses of his co.—Detective Wade, chief of the State force, and three of the inspectors of buildings inspected the City Theatre last week, and recommended a fire-curtain for the house, and Manager Cross will have one made at once

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager). Crossen's co. in The Banker's Daughter Nov. 21, attracted a limited audience. Frankie Kemble made her first appearance here Thanksgiving Day. It was the opening of her season, and it would be unfair to criticise too harshly. Miss Kemble is a pleasing soubrette. A small matinee and large house in the evening. C. T. Parsloe's Grass Widow co. 2-3; Bennett and Moulton's Opera co. 12-17.

Central Theatre: The Molly Maguires and Nick of the Woods the past week. Arthur Sprague and Marie Acosta with a wretched co. are responsible for this blood and thunder. Business averaged good. Fannie Beane and Charles Gilday in Collars and Cuffs this week.

Items: The Banker's Daughter co. are rehearsing a new play to be produced in the near future.—Arthur Sprague is remembered as the middle-men at the Opera House when that place was in its glory a dozen years ago.—Frankie Kemble's tour lasts just one week, after which she returns to New York.

MICHIGAN.

DETROIT.

The Little Tycoon had a very successful week at White's Grand Opera House. The singing of R. E. Graham and Elma Delaro was excellent. Black Crook this week.

At the Detroit Gorman's Minstrels did a good business Nov. 21-3. Deacon Brodie, 24-6, played to big houses. Edward J. Henley assumed the role of the erring Deacon with masterful fidelity. Annie Robe secured credit for her splendid work. On the whole, it is one of the best melodramas seen in Detroit this season. My Geraldine 24-6.

The vivacious Jennie Yeamans held sway at Whitney's New Opera House and filled the theatre at every performance. Her dash and *chic* evidently took the popular fancy, for the audiences were simply immense. Edwin F. Mayo in Davy Crockett 28, week.

The Casino was taxed to its utmost last week. Edith Sinclair and Edward Favor gave double performances of A Box of Cash. The Night Owls 28, week.

Mention: Bronson Howard spent Thanksgiving Day with friends in Detroit.—Annie Robe closed her engagement with the Deacon Brodie co. 21.

IONIA.

Opera House (K. R. Smith, manager): Temple Quartette of Boston, assisted by Miss Carrie E. Hale, dramatic reader; Lillian Chandler, violinist; and John Francis Gilder, pianist, gave a very pleasing entertainment here 21.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Deacon Brodie Nov. 22 had a fair house. E. J. Henley as the deacon and Annie Robe as his sister were fine. Mrs. Tom Thumb Nov. 23, afternoon and evening had well-filled houses and gave pleasing performance. Lillian Lewis Nov. 24-6 gave excellent satisfaction to good houses. Bookings: Gorman Brothers' Minstrels Dec. 2, Salsbury's Troubadours 6.

FLINT.

Music Hall (H. E. Thayer, manager): My Geraldine was presented to a small house 21; the performance was fair. The Gormans and co. gave a good minstrel performance 26 to good business.

GRAND RAPIDS.

Powers' Opera House (George H. Powers, manager) The Temple Quartette, a really meritorious organization, did a large business Nov. 22. The violin playing of Lillian Chandler and Carrie E. Hale's recitations are deserving of mention. Charles Erin Verner in Shamus O'Brien Nov. 24-6. Mr. Verner is a sterling actor, especially in the stronger scenes, and will eventually take a place with our best Irish comedians. A great deal of interest was taken in the impersonation of Mary Kennedy by Catherine Walsh of this town. It gives me pleasure to chronicle the fact that the lady has made rapid progress and shows the results of close application and study. On the Rio Grande Dec. 8, Salsbury's Troubadours 9-10.

Redmond's Grand (C. H. Garwood, manager) The Boston Comic Opera co. have had a good week financially. They appeared to good advantage in a part of their repertoire, especially The Mikado which they do most cleverly. A matinee was given Wednesday, the entire receipts going to charitable institutions. Her Atonement 28, week.

Items: Lloyd Brexee was made Exalted Ruler of Grand Rapid's Lodge B. B. O. E. at the second annual meeting. Grand Rapids Lodge probably had the distinction of initiating the smallest Elk in the world last Sunday evening, when Count Magri donned the mighty antlers. An impromptu reception was also given to the Countess Magri (Mrs. Gen. Tom Thumb) after the regular meeting.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): Frank Frayne and co. Nov. 21 drew a fair-sized audience. My Geraldine was given 23 before a very small house. Mrs. Dion Boucicault (Agnes Robertson) as Mary Carroll, acted the title role with much applause. German Spectacular Minstrels made their first appearance here 25 (Thanksgiving). They gave two performances, after one and evening, which were well attended.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): Chip o' the Old Block 19 to a large and well-pleased audience. The musical and burlesque features of the piece are fine.

BAY CITY.

Grand Opera House (Clay, Buckley and Power, managers): Marguerite Fish, Chip o' the Old Block Nov. 3-5 good house. Mrs. Gen. Tom Thumb Nov. 26, Tony Denier's Humpty 27, Y. M. C. A. lecture, Dr. Willett 28; Frank Frayne, New Si Slocum, 29, Mrs. Dion Boucicault in My Geraldine 24.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Deacon Brodie Nov. 23. Small house sorry to say; to deserving the best of patronage. Best play we have seen in a long time.

LANSING.

Opera House (M. J. Buck, manager): Temple Quartette Nov. 24; packed house. Nearly every number was rapturously encored. My Geraldine 25; fair-sized audience; play well presented. Aubrey Boucicault left 21 for London on business.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Edmund Collier, Nov. 22, presented Jack Cade to a large and well-pleased audience. Lottie Church, with very able support, presented Pepeta. Unknown and River Pirates Nov. 28-6. Roland Reed 5, Conried-Hermann Opera co. 7.

Items: Bronson Howard, who has been visiting in the city for the past week, retired last Friday.—Clay Clements, of the Edmund Collier co., was very pleasantly entertained by the Phi Kappa Si fraternity, of which he is a member.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Robert Downing in Spartacus the Gladiator week of Nov. 21, to large and enthusiastic audiences. Though there is a certain crudeness in his acting, Mr. Downing shows great ability and is splendidly adapted for this role. His splendid physique and strong voice give a wonderful force to his impersonation. Support very uneven.

Hennepin Avenue Theatre (E. F. Richards, manager): Wilson and Rankin's Minstrels week of Nov. 20 to immense houses. A delightful entertainment, with the exception of the musical afterpiece, which is bad. George Wilson is as inimitably funny as ever, and makes a great hit with his songs and monologues. Clog work fair. Leopold and Bunnell in their musical specialties are extremely good.

Mention: The subject of Sunday theatres is rife here. The Hennepin Avenue, the Pence and the People's have been open lately Sunday evenings to audiences enormous, but very orderly and respectable, and although indicted by the grand jury, the managers seem to have the endorsement in this matter of general public opinion.—J. H. Mack, Robert Downing's manager, gave an elaborate dinner Thanksgiving to the press of St. Paul and Minneapolis, at the West Hotel. Mr. Downing responded to the toast, "Spartacus."—The manager of the Alone in London co., in conversation with your correspondent concerning your editorial on dirty dressing-rooms, remarked that any theatre in the country might well emulate the neatness of the Hennepin Avenue dressing-rooms and the courtesy of the management and attendants.

DULUTH.

Grand Opera House (John T. Condon, manager): The reception tendered Roland Reed in Cheek Nov. 21 and Humbug 22 amounted to an ovation. The house was filled on both nights. Of Mr. Reed it is unnecessary to speak, as his reputation is too well assured. He was ably supported by Annie Lewis, a very bright little actress, and a good co. A galaxy of alleged actors, headed by Richard O'Gorman, held down the boards 23-4 in Human Nature. Co. and business poor. Andrews' Michael Strogoff co. opened a two nights' engagement 25 to a fair house. The ballet-dancing by Mlle. Eloise was pretty, and some of the scenic effects were good. Co. fair.

Items: It is reported that Roland Reed while in the city purchased $3

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Lester, Minnie
Leontine, Miss
Loritz, J.
Livingstone, Miss
Leonia, Miss
Lathrop, Edmund
Magic Talisman co. (Mgr.)
Morgan, Louis
McQuilliam, M.
Maina, Mariano
Marsh, R. B.
Macdowell, Mrs. F.
Maubury, Chas.
Malcolm, H. A.
Marriott, Chas.
Mayo, E. F.
Morison, Lindsay
McCullough, Frankie
Mortimer, Edmund
McCormick, Loudon
Mace, Jas.
Maeder, Fred.
McNair, Robert
McLavis, James
McGinnis, Morgan
McCullagh, J. P.
Murray, Frank H.
Marston, Lawrence
McIntosh, Tom
Madero, J. S.
Marlow, O.
Norris, J. N.
Nicholson, Paul
Newman, John K.
Olsen, Olaf
Operto, Estate of
Physioc, Joe
Praeger, Adelaide
Pulsifer, C. G.
Parsloe, C. T.
Pell, A. C.
Patrice, Miss
Paliza, J. W.
Parker, J. W.
Phelps, J. B.
Payne, C. A.
Roberts, May
Rogers, L.
Rodney, F.
Rand, W. P.
Roberts, Nelson
Roberts, C. W.
Ross, Willis
Reynier, Greenwill
Rowse, Chas.
Russell, Harold
Rogers, J. R.
Russell, Frank
Rudesill, Miss
Schuller, C. N.
Sinclair, Edith
Slocum, Frank A.
Sellers, Harry
Shine, Wm.
Sammis, G. W.
Starr, Mgr.
Singleton, Harry C.
Spooner, Agnes
Storey, Jessie
Stevenson, C. A.
S. F. Minstrels, Mgr.
Sambrook, J.
Shaw, M. J.
Steers, Nellie
Shirley, Joan
Stevens, Jerry
Stuart, W. M.
Tanner, Lee
Turner, W. H.
Thomson, Charles
Tousey, Kate V.
Towle, G. P.
Tennis, C. O.
Thorne, E. D.
Townsends Lee
Taylor, H. J.
Tully, Mrs.
Von Leer, Sara
Van Veghten, Mr.
Valadares, Isabelle
Vernaso, Ida
Varry, Ed.
Winnetka
Wodiska, Ed.
Wheelock, J. F.
Williams, Gus
Waterman, Frank
West, Thomas
Waters, Joe
Williams, Jennie
Ward, Fred
Warne, H. B.
Willis, Eloise
Wilson, Miss
Warren, C. R.
Yale, Chas.
Zurbach, Freida
Zimmerman, Hennie

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

The Christmas Mirror.

The publication last week of the list of contributors to our Christmas number has sharpened the appetite of THE MIRROR'S reader we should judge from the expressions of approval and the ripple of anticipation it has excited on all sides.

Mr. Henry Irving, with that courtesy for which he is noted, has consented to add his name to our distinguished array of writers. Mr. Irving takes a hearty interest in the American stage, and his compliance with our request to contribute to the columns of the Christmas Number is a graceful compliment to the American profession, conveyed through its representative journal.

Among other writers, whose names were not included in the roster last week, are Miss Marie Wainwright, Mostyn Tedde, Horace Townsend, of the *Tribune;* G. Wotherspoon, musical critic of the *Graphic;* C. Maynard, Clarence Wason and Sydney Chidley.

We mean to realize our intention, expressed at the beginning, that this holiday edition shall surpass in every respect the best of its predecessors. It will be published on Saturday of next week.

The advertising pages are filled, and no more announcements can be received. Copies may be ordered from any dealer, or direct from the office of publication. The trade will be supplied by all newsdealers. Unless they have specially ordered it, the Christmas Number will not be received by our regular mail subscribers, as it is an issue separate and distinct from the regular weekly paper.

Making Amends.

In our editorial columns last week we called attention to the fact that the Philadelphia *Sunday Dispatch* had been persistently pilfering from THE MIRROR, in a peculiarly aggravating and unprofessional manner. We are happy to learn that it was not the *Dispatch* that was wilfully imposing upon its readers—a dishonest writer was imposing on the *Dispatch*.

On Monday we received a letter from the editor of our contemporary which explained the matter fully. "I read with extreme mortification the editorial in this week's MIRROR," writes this gentleman, "justly criticizing the writer of 'Emelie's Letter. We were imposed upon by the man who sent it to us. 'Emelie' can't write anything more for this paper." Last Sunday's issue of the *Dispatch* contained the following editorial:

THE AMENDE HONORABLE.

THE NEW YORK MIRROR, one of the brightest and ablest of theatrical journals, which happily rejoices in having on its staff Nym Crinkle, that wittiest and breeziest of feuilletonists, as well as our own Giddy Gosher, the bright, verbal acrobat, complains of the *Sunday Dispatch* because some plagiarist has been stealing and paraphrasing the good things of THE MIRROR and boldly and bodily transferring them to our columns, under the nom de plume of "Emilie." We hasten to say that the *Dispatch* was totally unaware of the locus in quo from whence the author of Emilie's letter drew his "original" (?) inspiration. "Emilie" writes no longer for the *Dispatch*, and being forewarned by our amiable contemporary, we are now forearmed against any further literary piracy of this character. Thus we make our amende honorable to THE MIRROR.

THE MIRROR is eminently satisfied with the *Dispatch's* explanation and assurance that the mutual imposition has ended. We wish to add that the manly spirit with which our esteemed contemporary seeks to repair the wrong it had unconsciously committed is worthy of emulation. The editor of the *Sun*, proved guilty of an outrageous slander on Sara Jewett, would have better deserved the respect of his readers and the community had he shown some of the decent regard for truth and honor that the *Dispatch* has shown in this minor instance.

The idea of editorial infallibility is confined to the narrow and the mendacious. Every paper, however carefully supervised, is liable to mistakes and misstatements. It is only the editor who clings to provincial ideas, or the editor who deliberately falsifies, that is afraid to do what a gentleman, in or out of journalism, is bound to do.

Personal.

PUTNAM:—Katie Putnam is said to be playing to good houses in Texas towns.

FORT.—Gertrude Fort has joined the Agnes Herndon company as leading singing soubrette.

PEPPER.—Harry Pepper has purchased a new musical comedy for Carrien Tutie from Frank Tannehill.

PIXLEY.—We present a portrait of the popular soubrette star, Annie Pixley, on our title-page this week.

GOODWIN.—Myra Goodwin is dancing herself into favor with Western audiences. The "fat" of Philopene all falls to Myra.

GORDON.—Jean Gordon aas engaged with Dion Boucicault to fill the roles of Helen Bancroft. She will join him in January.

CHARLES.—Meroe Charles (Mrs. Thomas A. Wise), who was injured recently on an Elevated railroad in this city, is reported to be improving.

STUART.—Cora Stuart (Mrs. T. W. Robertson), wife of the stage manager of Wallack's Theatre, sails for this country from England on Dec. 10.

JEREMY.—Lizzie Jeremy, of Milton Nobles' company, is visiting San Francisco for the first time since the memorable tour of Old Shipmates.

ROACH.—The success of James Connor Roach in Dan Darcy is gratifying to his manager, J. M. Hill. Recently in Providence the star and his piece both received strong endorsement from the local papers. Mr. Hill, with characteristic liberality, has mounted the piece very handsomely. A cathedral scene is particularly admired.

THOMPSON.—W. H. Thompson is reported to have made a hit as Silas Crane in the new Irish drama, The Soggarth, which was produced at Troy N. Y., on Thanksgiving Day.

HILL.—Caroline Hill (Mrs. Herbert Kelcey) will make her first appearance on the stage since her return to England, on Dec. 13, on the occasion of a trial performance of Henry Hamilton's new drama, Handfast.

DE KOVEN.—Reginald De Koven, who composed the score of The Begum, is a well-to-do business man of Chicago. He is a thorough musician, and has written a number of songs that have become quite popular.

TAYLOR.—Howard P. Taylor has scored another success. His new play, The Little Sinner, was produced by Maggie Mitchell at Kansas City last Friday, and will henceforth be included in her regular repertoire.

YEAMANS.—Jennie Yeamans is meeting with gratifying success in her new piece, Our Jennie. Her dancing, banjo playing, singing and bewitching smile set the hearts of the Western male contingent in a flutter.

BERKELY.—Olive Berkely, who was compelled to cancel her London engagements on account of her mother's illness, is to act a part in Miss Clayton's new play, which is to be produced at the benefit performance for Sara Jewett.

VALLENTINE.—Fitznoodle, the play to be produced at New Haven next Monday, is adapted from the well-known "Fitznoodle" articles contributed to *Puck* by B. B. Vallentine, who has written the piece in collaboration with John G. Wilson, the author of Nordeck.

HEDDLE.—Ethel Heddle, a young English actress, will make her debut in Herbert Hall Winslow's new comedy, Town Lots, at the Windsor Theatre, Chicago. She is the daughter of a professor in St. Andrew's University, Scotland, and a contributor to the English magazines.

IRSCHIK.—Magda Irschick, the German tragedian, will make a tour next season, giving one hundred and fifty representations, under the management of Robert Grau. The lady will bring over a German supporting company and will first appear in St. Louis on October 8. She will go to San Francisco, playing in all our German cities of the West before coming to New York. The repertoire will consist of Medea, Brunhilde, Joan of Arc, and if arrangements can be effected, Theodora.

The Rudiments.

Mr. Martha, of the Windsor Theatre, is quite right when he announces Clara Morris as America's greatest actress, for that she certainly is, though not America's most accomplished actress.

The latter distinction belongs rather to Mrs. John Drew.

To Miss Morris still cling some of her early crudities of utterance, and her pronunciation of certain words is quite the reverse of good—*nervous, virtue, wood* and *earth* are examples.

These mispronunciations do not, however, lessen the effectiveness of Miss Morris' personations, or even render them less pleasing to the million. Indeed, Miss Morris' elocution is so admirable, she is so thoroughly successful in fixing the attention of the auditor on the matter in hand, that it is possible her inelegancies of utterance are not noticed by any but those that listen with the special view of judging the manner.

Mrs. Drew and Miss Morris are two of the very few players that know how to be colloquial without degenerating into the commonplace. I do not know a single actress now before the public that would not be greatly benefited by studying in their school, the feature of which that most distinguishes it is—deliberation. Both Mrs. Drew and Miss Morris set themselves the task of making their auditors fully comprehend the thought the language they speak expresses, and they are never afraid to take all the time necessary to do it. They never have any fear that they will become monotonous, that they will weary the listener. Their task, they say (with their mode of utterance—I do not know either personally) is to make the author's thought clear and as impressive as possible, and if they succeed in doing that and yet fail to interest the listener, it is not their fault, but the fault of the language they have to speak.

This intentness upon the clear rendering of the import of the words alone suffices especially in reading everyday prose, to enable the reader to avoid most of those faults that are so common—the misplacing of the emphasis, the sinking of the voice as the breath leaves the lungs, the ignoring of the pauses and so on.

Mrs. Drew and Miss Morris always make themselves heard. They send every important word to the uttermost parts of the house; and this they do, too, as they should, without apparent effort. Unlike many players, they appear to think that the language they speak is necessary to give the play the full effect intended and expected by the author, and further, that they to whom the utterance of the language has been entrusted are bound, as I have already intimated, in duty to themselves as well as to author and to auditor, to make it not only distinctly heard, but also clearly understood. This is their good old-fashioned way of looking at this little matter, and every one that goes to see them, old fashioned though their way may be, blesses them for it.

Mrs. Drew and Miss Morris are equally skilled in their respective lines. Miss Morris, however, is the greater actress of the two, because the line of parts she excels in is a line that requires, in order to play them satisfactorily, dramatic gifts of a higher order than is required to play Mrs. Drew's line, high comedy, satisfactorily. Each is great in her line, but neither, not even Miss Morris, is an actress of the first rank. There is not, indeed, at present an actor or an actress of the first rank on the English-speaking stage. Before Miss Morris can be ranked, in the history of the drama, among the first, she must play some of the great classic or standard parts so well that her performances shall compare favorably with the performances of those parts by her great predecessors. Why she should not do this I cannot see. It appears to me that she has every requisite necessary to make her appear to great advantage in the greatest female characters in our drama—in Queen Catherine and Meg Merrilies, for example, the two parts in which Charlotte Cushman is best remembered. As for me, I should like much to see her essay them; and I should go to the theatre fully confident that her success would be complete. Miss Morris' bearing and manner of delivery are admirably suited to the successful personation of these two great characters. ALFRED AYRES.

A New Partnership.

Harry S. Sanford, late manager for Maggie Mitchell, arrived in town from St. Louis the other day. Mr. Sanford parted from Miss Mitchell in Kansas City. To a MIRROR reporter Mr. Sanford disclosed his present plans.

"I have been with Mitchell some six years," said he, "and have served her faithfully. Our parting was amicable. Some time ago W. H. Matthews, acting manager of the Grand Opera House, and myself had decided to enter into a managerial partnership for the production of plays. Next season we will have a strong melodrama that is already an American and English success. I do not care to divulge its name just at present. We propose to buy successful plays, or take them on the road on royalty. We are in the market for anything—even a new play—on which we can see a reasonable chance for profit and, are already in negotiation for certain dramas that held out this prospect.

"As to the division of the responsibility, I will do the outside work; that is to say, I will be the travelling manager. Mr. Matthews does not give up his position at the Grand Opera House, but gives his spare time to the New York end of the business—which is important."

Some Current Stage Costumes.

Mrs. James Brown Potter's return to this country was heralded by the report that she had brought a great number of trunks containing Worth costumes. Some of these have been seen on the stage, but many have not, and a peep at both will be of interest. A pretty little French poplin of aesthetic green had the skirt in simple kilt pleats; the corsage was charming with wide white collar of crepe lisse, wide white belt and bow at waist. A violet gown was most picturesque with a lisse front waist and finely pleated back; garniture of an antique lace around the shoulders and wide cuffs. An emerald green plush court train, with front of apple-green satin, brocaded in silver roses was regal; corsage V-shape, sleeves of brocade, edged with sable, as was the front of skirt. A royal purple velvet court train had the front adorned with jet cut princesse, corsage covered with jet, stomacher style; very original pendants from the shoulders depended under the arms. A pretty little home dress of cashmere had a lone front of accordeon pleats, back draping plain falling over velvet waist with old-fashioned velvet yoke, the vest in fine pleats belted around the waist roll below, puff sleeves of velvet edged with gold beads. A white crepe was made full and plain over white surah, round, old-fashioned waist and puff sleeves, sash of white ribbon corded edge. In the first act of Loyal Love the gowns consist of a yellow crepe over yellow satin hanging loose, fastened with belt around waist. In the second act an army blue silk demi-train, trimmed with silver band around the bottom, full waist, sleeves of dark blue velvet, with a band of silver, little togue of silver with light blue veil down the back. In the third act a white crepe worn loose over white surah was confined at the waist with a superb silver girdle with hanging. The wraps are marvels of Worth's creations, a brown plush being lined with pale blue moire and a black poult de soise wrap being adorned with gold passementerie.

A salmon pink-velvet wrap, one of the most superb ever seen in this country, had a train, and was bordered all around with brown fur, and lined with pale blue satin; the over-sleeves, reaching to the feet, were bordered with silver and gold passementerie. The hats were chef d'œuvres of the modiste's art. A white leghorn was turned up on one side and fastened with bows of white gauze and satin-striped ribbon. A brown puff velvet crown had a crown of beaver; soft brown tips adorned it. A garden hat of white mull was adorned with pale pink tips. Among other gowns was a pink brocade court train edged with a heavy cord, the front of pink beads. A gown otherwise had a front of white tulle embroidered in colors. Occasionally, Mrs Potter wears a black cashmere combined with black crepe and dull passementerie in the last act of Mlle. de Bressier. The jockey lampshades of surah and lace, introduced by Mrs. Potter in the above play, are novelties in this country and very piquante.

The costuming of The Wife at the Lyceum Theatre, taking the half dozen female characters throughout, is not excelled in any theatre in New York City. The gowns are not only handsome, but in excellent taste. In the first scene Georgia Cayvan wears a white dress that pleases by its simplicity. In strong contrast is Grace Henderson's dress. If it were Springtime instead of Autumn the ladies would all copy it for garden-parties; it is so charmingly picturesque with its panel of harlequin ribbons. In the second act Georgia Cayvan, wears her wedding gown in the private theatricals. This is the regulation dress. Miss Cayvan looks charming in it, but her costume is not so striking, for instance, as that of Miss Henderson, whose dress is a combination of pale-pink satin with two scarfs across the front of mouse-colored plush, the train and corsage of the latter material. The colors harmonize delightfully, and it is most becoming.

In the third act, for a ball-dress, Miss Henderson appears in a cream faille, with a panel of sage-green, shirred with a medallion in the centre. In this act Miss Cayvan wears a becoming ball dress; but later on, a matinee gown of delicate grey, lined with white silk, which charms by its perfect simplicity, though the house dress Miss Cayvan appears in in the last scene is perhaps most becoming of all. It is of green, with wide facings at the side of a lighter shade. Mrs. Charles Walcot is strikingly attired in the first scene, entirely in red. In the second act she wears black lace over white faille, a ball costume greatly admired by the ladies in the audience. In subsequent acts she is becomingly and richly attired.

Louise Dillon, as a debutante, is not so strikingly apparelled, but her gowns are pretty and appropriate, as are those of Mrs. Whiffen. Vida Croly, another debutante, was very pretty to look upon; but do maids usually wear their hair in two long plaits down their backs? Of course it shows off one's hair, if it be beautiful, to great advantage; but, then, what is appropriate should never be sacrificed to personal vanity.

On the Frontier.

"The new frontier play in which we have just had such success in Philadelphia, New Haven and Hartford," said James M. Hardie, of the Hardie-Von Leer company, to a MIRROR reporter, "differs materially from the usual border drama. The tableau at the close of each act are vivid pictures of the rugged life on the Western plains, with picturesque mingling of the pale-faces of civilization and the redskins of savage and half-savage life. You have already been informed of the play, at the National Theatre, Philadelphia. My role is that of a heroic scout, and it is said to fit me better than anything I ever ever done. Miss Van Leer plays the part of an Indian captive—a white girl, but supposed to be a princess of an Indian tribe. She is eventually rescued by the scout. The tableau of the rescue, at the close of the last act, is very thrilling. In New Haven, last week, the curtain was raised three or four times on this tableau at every performance, and the audience stood up and cheered. With the cast and auxiliaries, some fifty people are required in the production.

"The success of On the Frontier gives us a picking of dates, and the applications are coming in very freely. H. S. Taylor is attending to the booking. We play the week of Dec. 12 at Toronto.

In Memoriam.

[Dorcas Mathews: Died, Nov. 23, 1887, aged 23 years and 5 months. Extract from her friend John Mathews' letter:

Dear Boy: The apple of my eye, the pride of my heart, is dead. My heart is almost broken. To think of her dying and I so far away from her. Years ago, when we three lived together, you promised to write about her if she went before you did. Send your lines to THE MIRROR and THE MIRROR to me, care of Jim the Penman company, Bethlehem, Pennsylvania.]

But yesterday, it seems to me,
I saw her race across the Park,
And now I nevermore shall see
Her glossy coat, or hear her free
And honest, joyous bark.

For thirteen years, through this old town,
She reigned, a beauty, night and day.
Just by her grace she won renown;
Drawn by the soft light in her brown
True eyes; friends came to stay.

She seemed, in truth, to understand
The actor's art and where it led;
And every actor in the land
Had laid a light and loving hand
Upon her handsome head.

A thinker's life hers was, I know.
She surely thought life sad and droll.
She dreamed and reasoned—loved; and so
Human was, withal! as though
She had, in truth, a soul.

Her love was perfect. Dogs' love is
The only perfect love on earth.
Dogs ask—or what? Why, only this:
To let them love. That's all. That's bliss—
To let them love from birth.

You're wronged or beaten by your friend;
You love a woman—till she lies,
You hate them to the bitter end,
And both their souls to hell would send—
A dog loves till it dies.

You stick a knife in your friend's heart—
He'll curse you with his dying breath.
But use the inquisition's art
Upon your dog—he'll try to start
To lick your hand ere death.

But Dorcas never felt a hand,
Except a kind one, in the strife,
Let's hope she's roaming in a land
Where Charlie Thorne and all the band
Will know her, as in life.

Nov. 27, 1887. —JOHN E. MCCANN.

Letters to the Editor.

DISCUSSING THE DRESSING-ROOM QUESTION.

PEOPLE'S THEATRE,
CHICAGO, Ill., Nov. 29, 1887.

Editor New York Mirror:

MY DEAR SIR:—I was very pleased to read in last edition of THE MIRROR a letter from members of the Alone in London company, but I hardly think it covered the whole of its purport. I have reference to the disgusting language (or I should say words) that you find in dressing-rooms, written by whom—actors! God forbid that I should defame any man that is gifted enough to make his livelihood in this profession by such a remark. Not once or twice, but dozens of times, has it taken me several minutes to rub out vile and disgusting inscriptions from the walls and doors before I could put the ladies in the dressing-rooms, and only a few days ago my little girl (six years old) came to me spelling a filthy word and asking its meaning. She said it was written upon the door of the dressing-room. Isn't there some way for THE MIRROR to stop this?

Very respectfully yours,
H. P. KERN, Stage Manager Dan Sully Company.

MASONIC TEMPLE,
FORT WAYNE, Ind., Nov. 26.

Editor New York Mirror:

DEAR SIR:—A few weeks ago I noticed an article in your paper concerning dressing-rooms of theatres in provincial towns, especially those of Peoria, Ill., and you very properly sat down on them. If the rooms are as bad as the Alone in London folks say, they should certainly be condemned. But at the same time I think I can give you a reason why more money is not expended on dressing-rooms, at least in some cases. This theatre had just been open two seasons, with about seventy entertainments each season using dressing-rooms, when last Summer the dressing-rooms had to be remodelled and fixed up, mostly on account of abuse. They were newly carpeted, painted and walls whitened, and when we opened the season we had a nice, neat, clean comfortable set of dressing-rooms as a good many companies know that played here early in the season.

I wish they could see those rooms now, with their clean walls used as palettes for grease-paints, crayon pictures and monograms, and the carpets and floors besmeared with vaseline and other greasy mixtures, including prepared burnt-cork, which never can be cleaned. In the early part of this season J. H. Simonson, the manager, furnished printed cards asking performers not to do these things, as the rooms were kept clean for their benefit, not ours. Then to have names and pictures large enough, for a three-sheet poster daubed all over the walls by such people as part of the lady chorus of Conried's Gypsy Baron company and the coryphees of Kiralfy's Dolores co. pany and other men and women whose names I do no know. Now, Mr. Editor, look upon the bright side of this, if you can find one, and say what you would do with these rooms next season? This is not idle talk, as I have names and dates for every thing I assert here. Hoping you will give this part of the story to the profession for their own benefit, I remain yours very truly,

GEORGE H. FISHER,
Stage Manager Masonic Temple.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

Yesterday Edwin H. Price, Fanny Davenport's manager, sailed for France by the *Aller*. He goes to Paris to see Sardon's play, La Tosca, and procure duplicate costumes for the American production. Mr. Price has signed with French and Sanger to open their new Broadway Theatre with this drama, which will there receive its first American representation on Feb 27 He has decided to make no dates for next season until his return from Paris, a few weeks hence. La Tosca, according to public and private cable advices, is a tremendous success at the Porte St. Martin. Sardon is said by the critics to have written his masterpiece, while Bernhardt, in the title role has scored the greatest triumph of her career. Miss Davenport's confidence in the piece was not misplaced, and her judgment in paying what seemed a fabulous price for it is sustained by the verdict.

* * *

Meanwhile Miss Davenport is hard at work studying La Tosca, playing Fedora every night, and attending besides to all the details of her business management. Some or her engagements this season have been larger in receipts than were those of the first tour of Fedora.

* * *

At the inaugural dinner of the New Bedford Lodge of Elks—at which many prominent visitors from Boston and other cities were present—one of the toasts was "THE NEW YORK MIRROR—the friend of the profession."

The friend of the profession. That is what THE MIRROR has aimed to be since it entered the field nine years ago. Prosperity and success are gratifying; but they are not everything, either in journalism or in life. Of both this journal enjoys a large measure, but the higher reward lies in the words and tokens of appreciation that come spontaneously and disinterestedly. The toast at the Elks' dinner in five words eloquently described THE MIRROR'S character.

* * *

Edward Solomon is raising the wind in London by a "Subscription Ball" that is to come off next Monday at the Freemasons' Tavern, under the auspices of the Pelican Club. The committee includes two Marquises, two Lords, Charles Harris and other notabilities.

* * *

Fred. Marsden's eyes are better. He finished Quack some weeks ago and Roland Reed writes glowingly concerning it. There is a funny and original character in this piece—a man who believes in phrenology, and develops special bumps by means of cranial compresses. When he's working at combativeness, he fights everybody he meets; when its harmony, he sings, and so forth. Marsden is now hard at work on a comedy for Patti Rosa. Its name is Imp.

* * *

Miss Marsden, by the way, is developing a faculty for dramatic writing that delights her dad, who says he'll have to look to his laurels or this twenty-year-old daughter will snatch them from the paternal brows. She has written two acts of a play that—so Marsden says—are remarkable for construction and dialogue.

* * *

Sara Jewett writes me that she has been unable to walk since the 15th of May. She was getting better, and had hoped not to bring herself before the public in any way until she was ready to take her place again in the profession with credit to herself and pleasure to her friends. Of the slander that she suffered at the hands of the *Sun*, she says: "I am sure if the person who wrote that article could know the misery and mortification it has cost me, he would realize what a cruel, wicked thing he had done." Miss Jewett speaks gratefully of the many kind words her friends and the respectable press have recently said of her.

A Possible Chance.

"I have purchased Sydney Rosenfeld's play, A Possible Case, and shall produce it at the Union Square Theatre on March 26, immediately after the run of The Henrietta," said J M Hill to a MIRROR reporter the other day. "The time at my theatre which I give to it is that which I held for myself ever since the opening of the season. A Possible Case I consider the brightest comedy that I ever read, with the exception of The Henrietta. I had it read to me just once, and bought it on the nail, as I do everything.

"It is needless for me to tell you how the play will be given here. What I have done in the past should be sufficient guarantee of the manner in which I shall produce it. I am going right to work now getting up the models, and the interior scenes will be marvels of art. There are sixteen speaking characters in the piece, and every part I shall have played by an actor—they are so good. As for The Henrietta, the past week, the eighth, has been the largest of any, and I feel confident that the play could run here indefinitely. I would not be surprised if it would go here for years, but Robson and Crane could not arrange with the outside managers to remain here longer than March."

The Pirates Still At It.

Some of the play-pirates are still at it, and they can rest assured that THE MIRROR'S warfare will not be discontinued until they have been weeded out. They will find out sooner or later that it is much more profitable in the end to be straightforward and honest in their dealings with the theatrical public. Theatre-goers, as a rule, do not wish to patronize a company producing stolen plays. These dramatic thieves have hitherto depended on the improbability of being exposed to the community, as long as they played in small towns. THE MIRROR has given them a taste of what they have to expect in the future. We shall spare no pains to make the local managers familiar with the names and plays presented by the various pirate companies—the pest of the American stage.

Marie Prescott sends us a communication that the Meyer-Thorne company were billed for three nights last month at Stokes Hall, Durham, S. C., and their herald contained the names of at least ten pirated plays.

On the other hand, George H. Hamilton informs us that Edwin Southern has abdicated the title of Pirate King. He acknowledges the error of his "plays," and henceforth will not present stolen versions.

C. D Henry, who must still be classed as a pirate chief, has cut down his present repertoire of stolen pieces to the Private Secretary, Hazel Kirke, the Streets of New York, and a few others. He is alleged to have made the statement that he still plays the Streets of New York, although there is a judgment of $800 against him for using it.

W. G. Spear, the manager of the Opera House at Quincy, Ill., is doing good work in exposing pirates. Some time ago he made a contract with Manager Waldron to play the Jennie Calef company on a certain percentage at his theatre. When he discovered that Andrew Waldron advertised on his letter-heads the plays of Little Barefoot, Fanchon the Cricket, the Little Detective, Little Muffets and an American Princess, he made inquiries and was informed by a Boston manager that Waldron had no right to three of the five plays. He could not get out of his contract, but he had so thoroughly advertised the fact to the theatrical public that the Jennie Calef company were not producing authentic versions, that they only had sixty people in the house. If all managers were as energetic in their fight against pirates as Manager Spear, it would not take long to crush these thieves out of existence.

J. J. Spies reports that the advertisement in THE MIRROR of Nov. 12 warning pirates against playing A Wife's Honor, has had the desired effect. He says that as soon as THE MIRROR reached Mr. Ober, he at once began sending royalties. From information in his possession he thinks that Mr. Ober had been imposed upon, and as he has acted so honorably, he has given him rights to the play.

More About the "Elocutionists."

The investigation into the methods and ways of the teachers of acting was continued last week by one of the male members of THE MIRROR staff, who attempted to obtain information by answering several of the advertisements in the Sunday newspapers under the name of "Charles Harrison." The first one to respond was David Woodbury, who wrote on the paper of the John McCann company, of which Edmund King is the manager. Mr. Woodbury writes his own name in as the stage manager of the organization, the repertoire of which includes Richelieu, Richard III., The Lady of Lyons, Virginius, Hamlet and Romeo and Juliet, Mr. McCann being represented as "The great young Irish tragedian." The letter is as follows:

No. 126 EAST TWELFTH STREET,
NEW YORK, Nov. 10, 1887.

CHARLES HARRISON—DEAR SIR.—Please call at 126 East Twelfth street, New York, Sunday afternoon at 4:30 P. M., or Monday evening at 8 P. M., or this evening at 7:30 P M., with reference to my ad. in last Sunday's *Herald*. I can place you in a company immediately, where you can get actual practice. My terms for instruction are very reasonable.

Yours truly, DAVID WOODBURY.

Ask for King if I am not in.

As the reporter decided not to make the visit at once, Mr. Woodbury became impatient, and apparently determined to discover at once whether he had a pupil in prospective or not. To that end he again wrote:

MR HARRISON:—If you mean business, please call at the above number this (Monday) evening. I have a vacancy in a company which I am rehearsing to give a performance on Dec. 6 and to continue each week afterward as my season lasts. The rehearsals will take place in the evening, so as not to interfere with your business. Yours truly, DAVID WOODBURY.

Care King.

In response to these missives the guileless young man, whose mission it was to furnish detailed accounts of the "teachers" of the drama, assumed a look more guileless and innocent than any that he had yet found occasion to use, and betook himself to No. 126 East Twelfth street, which is a dusty-looking high-stoop house, where furnished lodgings may be had. Mr. Woodbury was in his room up one flight of stairs. His surroundings consisted of a couple of trunks, a bed and a few chairs. Cheap engravings and alleged oil paintings adorned the walls.

Without waiting for the usual preliminaries, Mr Charles Harrison at once went into the reason for this visit, and stated in a very few words that it was his desire to go upon the stage. Mr. Woodbury was as business-like as the scribe.

"What line of business do you want to follow?" he asked.

"I'd like to become a comedian," said the visitor. "You see, I'm a small man, and I think it takes a great big fellow to be a success as a tragedian. Besides, tragedians must have a deep chest voice. Don't you think I'm right?"

"Yes, you're better fitted for a comedian than anything else, I think. Have you ever appeared upon the stage?"

"I once took part in an amateur performance."

Mr. Woodbury seemed to think but little of this confession, and began to explain his style of teaching. "I am a slave to no method in particular," he said "I know all of the methods, but do not follow any especial one in preference to the others. My first chance in the profession was given me through the drunkenness of an old man in a company where I was engaged. I studied up his lines, and it was not long before I was given his part. Then I became a stage manager, and have been such ever since. I hold that my knowledge of stage management and the 'business' of the stage suffice in the main for the instruction of my pupils, though of course I introduce some selections from the methods of others in teaching. Elocutionists, as a rule, very seldom become good actors. There is more grace and more stage confidence secured in leading a lady off and on the stage well than in half the elocution stuffed down your throats. How many of the students who are studying big parts can lead a lady gracefully on and off the boards, or bow in a manner that does no show he is a learner at once?"

"How-er-long would it take to become a passably good actor?" was the next modest question of the would-be student, who was somewhat surprised at the flow of eloquence.

"Well, that depends. I'll soon see what you're able to do after one or two exercises. I charge $50 for twenty lessons. I don't advise you to take more than three a week I'll teach you how to fence, which it is very necessary for an actor to know, and not charge you a cent extra."

"Is talent necessary to the success of your teachings?" innocently inquired the reporter.

Mr. Woodbury hesitated, as though not knowing whether to answer in the affirmative or negative Finally he said. "Y-a-s-s, a little, of ccurse, but I could soon judge of your abilities after a few lessons, as I told you."

"Now, how long"—hesitatingly—"would it be before I could act on the stage?"

"I can put you on the stage by Dec. 6 That is, I can give you the part of an Irish porter, who carries a trunk across the stage and has a few funny lines to read It's a small part, but it's a little bit prominent if you're smart enough to make it so The entertainment will take place at Perth Amboy, and I'll start in and coach you immediately. Of course, when you're given a part like this no salary is attached, but your expenses on the road are all paid."

"Does the company come to New York?"

"Yes, after a while. It'll be out on the road for some time first, though."

"I haven't got confidence enough in myself to take a part at first," said the scribe, as he bowed himself out, "but I'll write and let you know pretty soon whether I'll take lessons."

Thanksgiving Day Receipts

The six days before and after and including Thanksgiving generally constitute the best paying week theatrically of the whole season, and the one just passed has not proved materially different from its predecessors in the many reports to hand of enormous receipts and packed houses. Mrs Langtry, perhaps, is entitled to head the list. At the Globe Theatre, Boston, last week, she played to $15,870 There were nine performances. A Hole in the Ground played at the Bijou, Pittsburg, to $6 279, while $1,056 was taken in on Thanksgiving Day, when there were more people in the house than it had ever before contained. Kate Claxton played at the New People's Theatre, Williamsburg, to $4 000 on the week, people being turned away from both Thanksgiving Day performances. The Eastern Jim the Penman company played at Scranton on Thanksgiving Day to 2 500 people, while Charles T. Parsloe's Grass Widow company played on Thanksgiving night to over $1,000 The receipts of two performances of the Hardie and Von Leer On the Frontier company at New Haven on Thanksgiving Day were $1,080, and at twenty minutes to eight o'clock the Fire Marshal forbid the managers allowing any more people to enter. W. J. Scanlan closed a big week at St Louis, playing at the Grand Opera House afternoon and night of Thanksgiving to $2 600, the largest amount ever taken at that house at regular prices. Robert Mantell closed his two weeks' engagement in Philadelphia to receipts bordering very close on $13 000, while Benj Maginley played in Inshavogue at the Third Avenue Theatre, in this city, to almost $4 000 The houses at Dockstader's were the biggest ever known there, receipts for the two performances Thanksgiving Day being in the neighborhood of $1 600.

The receipts of Pete at Harrigan's Park Theatre for the two performances, Thanksgiving Day, were $2 540. Dorothy, at the Standard, San Francisco, drew $2 200 at the two performance Thanksgiving Day. H. F. Greene and Charles Bowser took a company to Bridgeport, Conn., to play Dollars and Dimes, and played to $725 on Thanksgiving Day and night, while Robert McWade went to Red Bank, N. J., and played Rip Van Winkle to $700 in one performance, Frederick Bryton played at Haverhill, Mass., on Thanksgiving Day to $1 232, and Ed. Sothern played at the Hollis Street Theatre, Boston, to $2,400 in two performances on the same day. At the Fifth Avenue Theatre Colonel McCaull's company in The Begum played to over $10,000 on the week and to $1,700 on Thanksgiving Day.

In Philadelphia, Erminie played at the Chestnut Street Theatre to over $13,000 on the week, while over $3,400 was taken in Thanksgiving Day. The Corsair played to between $6 000 and $7 000 at the Bijou Opera House, and to $1,950 on Thanksgiving Day.

Hanlon's Fantasma played to over $3 000 in Philadelphia on Thanksgiving Day.

Among the companies that will "lay off" before Christmas are Robert Mantell's, the Bunch of Keys, the Harbor Lights, Tin Soldier, Hole in the Ground and Rag Baby.

The Casino's Next Opera.

"Madelon, which we produce at the Casino next Monday evening," said Rudolph Aronson to a MIRROR reporter, "will be the grandest spectacular production ever seen in this house. There will be 150 people on the stage besides a military band and a grand ballet. The great scene will be the climax of the second act. The first act presents the camp of the Royal Army before Paris in 1652 and in the second act Paris is seen in the distance, a panoramic effect by the use of special lights. The Citizens are endeavoring to barricade themselves against the Royal army, and while at work, sing the National Hymn. The Royal troops advance, the great military band playing the same air, which makes a splendid and exciting climax to the act.

"Other fine effects are the fisher's dance by the girls of Picardy, and the playing of the King's violinists. These are twelve girls engaged to play the violin. The best evidence that the opera is arousing interest is the fact that the entire house for the first night is already sold.

"The plot of the play is an unusually interesting one. The Princess de Cameroni—Madelon—is wedded to an old man of seventy, and is so disgusted with royalty in general that she joins the Citizens, who have revolted. To gain the victory for her side, she enters the ranks of the Royalists in disguise; complications arise from the fact that she gains the hearts of all the officers. The scenery of the piece was painted by Hoyt, while the costumes are from designs by Pilliotell. John J. Braham has charge of the music and Max Freeman is attending to the stage rehearsals. The principals of the cast are as follows: Trompette, Bertha Ricci; Pompanon, Isabelle Urquhart; Jomine, Sylvia Gerrish; The Viscountess, Rose Wilson; Madelon, Lillian Gruff; Rabicamp, Mark. Smith; Jolivett, Courtice Pounds; Filoufin, Arthur W. Tams; and Tabourean, James T. Powers. The last act shows the Chateau of the Prince Cameroni."

The Philadelphia She.

W. F. Rochester, ex-stage manager of the She combination that recently endeavored to fascinate Quakerdom at the Broad Street Theatre, Philadelphia, made the following statements to a MIRROR reporter concerning the true inwardness of the company's collapse:

"It is a long story of mismanagement from beginning to end," said Mr. Rochester, "but I will give you the main facts as briefly as possible. R. C. White, as you know, claims to have made $31,000 on a seven weeks' run of his dramatization of She, at the Tivoli Theatre, San Francisco. Dr. Winters, a dentist of considerable means, then put up $3,000 for a share in an Eastern production. They engaged me as stage manager and we set out for New York. Soon after our arrival the cast was engaged and called for rehearsal. Alice Vincent was not selected for the title role until the week previous to the first performance, which took place at the Broad Street Theatre, Philadelphia, on Wednesday evening, Nov. 9. There is no use mincing matters—the piece got a black eye the first night. There was a delegation of New Yorkers in the first row that did their best to guy it all the way through. I think my record as a stage manager in San Francisco and elsewhere justifies me in saying that I made the most of my acting material. With one or two exceptions the people were not equal to the roles allotted them. The stage plots were not furnished until three days before the opening night The dress rehearsal was so vile that the first performance had to be postponed till Wednesday."

"How about the financial result?"

"I am just coming to that. When Dr. Winters realized what a terrible failure She was, he came to me on Friday night, while I was making up for Billali. He said he was suddenly called back to San Francisco, where his wife was quite ill. He gave me power of attorney to look after his interests, and told me that he would not be responsible for anything in addition to the $6,000 he had sunk in the enterprise. Well, I had a sweet time after that. Everybody seemed to kick at once. Fortunately nearly all of the cast had been paid a week's salary in advance. Mr. Burns, the acting manager, had received $775 for the weekly rent of the theatre. He charged Dr. Winters the modest sum of $1,000, just about the receipts of the five performances of the first week. He consented to take $600 for the second week, and as we managed to pay the orchestra we came up smiling on Monday night. The next day, Nov. 15, R. C. White and Tommy Adams arrived from New York to find nearly $2,000 liabilities. The chorus people, who had not received a cent, were pacified with ten dollars each. To my knowledge they did not receive anything after that. Mr. White put up a sign during the Saturday night performance that the season was closed, and the company accordingly disbanded. Miss Vincent is out $50, and there are $75 owing me. An amusing feature was the cross reference dodge. There were so many people in authority that one would refer any appeal for money to the other. The representatives of She included, besides Dr. Winters and R. C. White, George Blunn, a brother-in-law of Dr. Winters; Sam Alexander, the advance agent; J. H. Seely, an ex-oarsman of Portland, Ore., and William Dixon, a Western man with some means."

Gossip of the Town.

Joseph Haworth has christened his new play The Opium Eater.

Dan Williams has resigned from Frances Bishop's comuany.

J. B. Everham has been engaged for Richard Mansfield's company.

Harry F. Greene has been engaged by Gillette for the Great Pink Pearl company.

A Hard Pull is the title of a new three-act comedy by Arthur Colburn, a Boston journalist.

Gus Bothner has already booked thirty week stands for The Bunch of Keys for next season.

Grace Hawthorne is to produce Siberia and Uncle Tom's Cabin at the Princess' Theatre, London.

John W. Keller has been appointed dramatic critic of *The Press*, the new one-cent morning paper.

It is rumored that the minstrel firm of McNish, Johnson and Slavin, is shortly to be dissolved.

A Hole in the Ground follows The Begum at the Fifth Avenue Theatre, and will be seen there on Dec. 12.

Helen Blythe has made a successful "march through Georgia," and is meeting with equal success in South Carolina.

Frances Bishop will be seen for the first time in this city in her new play, Gyp, at the Third Avenue Theatre on March 19.

Daniel Frohman will present souvenirs to the audience at the fiftieth performance of The Wife, which occurs on Dec. 19

Mittens Willett, an excellent leading lady, possessing the finish of long schooling in the legitimate, announces herself at liberty.

Charles T. Vincent, author of Parsloe's successful comedy, A Grass Widow, is at work upon a farce entitled The Rival Barbers.

Joseph F. Flynn has written a comedy entitled Irish Frolics, in which he and his partner, Frank B. Sheridan, will star next season.

Helen Barry is reported to have signed an agreement with J. M. Hill to star under his management in this country next season.

Mrs Henry Vandenhoff and Miss Vandenhoff have returned to New York after a successful engagement with Doyle's Martyr company.

Among the bookings for the season of 1888-89 at the Fifth Avenue Theatre are the Booth-Barrett company, Mrs. Langtry and Joseph Jefferson.

Jocelyn is the name that has been given to the play which Charles Coghlan wrote for Mrs. Langtry. Rose Coghlan possesses the American rights to the piece.

The part of May Morgan, played by Lavinia Shannon in Pete, has been cut out by Edward Harrigan, and Miss Shannon takes the place of understudy for Esther Williams.

Frank W. Sanger has just received the notices of the Australian production of the opera Dick, by Murray and Jakobowski, and of which he owns the rights for this country.

H. C. Husted has been engaged by Frank W. Sanger and the Meech Brothers as business manager of the Standard Theatre for the period for which they have leased this house.

Arrangements have just been completed by Charles H. Hoyt for a spectacular production of A Tin Soldier at the Fourteenth Street Theatre. The play will be put on as the holiday attraction.

The sixtieth representation of The Winter's Tale has been given at the Lyceum Theatre, London, and the chances are that it will run through Mary Anderson's entire season at that house.

The critics of Providence, where the play was presented last week, agreed unanimously that A Grass Widow was the funniest comedy seen there in years. The musical specialties were also well spoken of.

T. W. King has re-written The Judge, so as to give it more of a farcical nature. A number of new musical features have been introduced and the play will go on tour about Jan. 1., under the management of J. H. Adams.

Emma Haggar, of the Tin Soldier company, has been transferred to the Hole in the Ground company to play the part formerly taken by Manette Comstock, who joins the first-named company to play Miss Haggar's part.

The following artists will appear at Tony Pastor's next Monday night: The Sisters Lawrence, the Horseshoe Four, Frank H. and Lillian White, Conway and Leland, Topack and Steele, Edegio, Charles L. Banks, Fontaine and Imro Fox.

George H. Jessop and Horace Townsend's semi spectacular drama for Mrs. Langtry is almost completed, and will probably be produced for the first time late in February, during the last two weeks of the actress' engagement in Chicago.

Fanny Bernard has had the misfortune to lose a theatrical trunk containing a valuable wardrobe. The trunk was stored in a New York warehouse, and as the proprietors are not able to produce it Miss Bernard has begun suit to recover damages.

W. J. Scanlan will be seen at the Walnut Street Theatre, Philadelphia, Christmas and New Year's weeks, after which time he will not be far away from this city, in which he will make his first appearance this season at the Grand Opera House, St. Patrick's week.

Carroll Fleming, of James O'Neill's Monte Cristo company, is winning deserved laurels for his acting as Albert de Morcerf. Mr. Fleming is a society favorite in several of the large cities. James O'Neill will open at the Baldwin Theatre, San Francisco, on Christmas day, for a three weeks' engagement.

Josh Ogden, business manager of Only A Woman's Heart company, was struck by a locomotive at Seneca, S. C., while waiting for a train at the station. He suffered severe injuries on the left side of his body. As no bell was rung by the engineer, he proposes to bring suit against the railroad company.

Charles Overton has returned to the city and will take H. M. Pitt's part in Elaine, the latter going on the road to play in Jim the Penman. Mr. Overton has recently purchased the American rights to The Scorpion, a three-act farcical comedy by Frank Rogers, which is soon to be produced in London.

Robson and Crane remain in this city at the Union Square Theatre until Easter, and finish the season by engagements in Philadelphia, Boston and Chicago. All of the principal cities East of the Missouri will be visited next season, and it is quite probable that the Metropolis will not see them at all. The Pacific Coast and the Western States will be visited the third year. Bronson Howard will write a new play for the comedians when it is needed.

"The run of The Wife at the Lyceum Theatre," said Daniel Frohman to a MIRROR reporter yesterday, "will reach the fiftieth night Dec. 15. In the meantime we are rehearsing Featherbrain, an adaptation from the French. I also contemplate the production of a play derived from a Russian source. Edward H. Sothern will appear in The Highest Bidder at the Lyceum about May 1, to be followed by the production of a new comedy in which he will play the leading role."

Scott and Mills' Chip o' the Old Block company had an unpleasant experience at a little one-night stand, Simcoe, Ont., one night recently. The theatre and hotel of the place were in the one building, and were run by the same man. After dressing themselves, in an apology for a room and given their performance on a stage fifteen by twelve feet in size, they retired to bed to dream of comfortable week stands, only to be aroused a little after 3 A. M. by the cry of "Fire!" Groping their way down the dark stairways to the office they learned that the opera house part of the edifice was in flames, and, though thoroughly worn out with hard travel and exposure, they made their way to the burning building and saved their baggage, and the trunks were soon rescued and left in the hotel. No loss was sustained.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

have been trying for three years to obtain a suitable building in Omaha for a museum and theatre to be included in their circuit. They have finally been successful in obtaining a lease of the Creighton Block at Eleventh and Farnam streets and a large force of men are engaged in making the necessary alterations in the building. It will be known as the Eden Musee and opened early in December.

LINCOLN.

Funke's Opera House (Fred Funke, manager): Minnie Maddern Nov. 17-18 in Caprice and in Spite of All. Fair business. Gilmore's Band 19 gave one of the most artistic musical performances ever given in this city. Audience as large as could be accommodated. After the performance Mr Gilmore was given a reception at the Windsor Hotel by his friend John Fitzgerald, President of the Irish National League. Alone in London or A Pair of Sides 3.

People's Theatre (Warner and Brown, managers): Chicago Comedy co. week of 23; only an average co.; fair business

BEATRICE.

Heywood's Minstrels 18-19 to a fair biz. McGibeny Family to S. O. R. 21. Coming: Shubert Quartette Dec. 2; Charles F. Davis 7.

Item: J. S. Halladay, of Halladay and Co, Minstrels, is at home on a visit.

NEBRASKA CITY.

Standard Theatre (M. W. Neihart, manager): Negretto Dramatic co. opened week's engagement Nov. 21, also Thanksgiving and Saturday matinees; good houses.

Item: Elsie Morrel, who was to have opened a week's engagement at Opera House 21, cancelled dates.

NEW HAMPSHIRE.

NASHUA.

Theatre (A. H. Davis, manager): The Kindergarden co., which was billed for Thanksgiving afternoon and evening, failed to appear. It was a serious loss to Manager Davis, as the advance sale had reached $400 Wednesday night. Mme. Janauschek made her first appearance as Meg Merrilies in this city Nov. 26. and the highly representative audience attending were much pleased with the performance.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): The Wemyss Concert co. gave a first-rate concert on Thanksgiving evening, and drew a fair house. Nat Goodwin in Turned Up Nov. 25 drew a big house. The piece took immensely.

Items: Fannie Hoyt, of the Wemyss Concert co., entertained the leading members of the co. on Thanksgiving Day at her home in Newington, a suburb of this city; a very pleasant break in the monotony of a circuit.

MANCHESTER.

Opera House (E. W. Harrington, manager): Nat Goodwin in Turned Up and Lend Me Five Shillings received a large audience Nov. 20. The co. were loudly applauded. Edwin Arden in Eagle Nest had very small house 23. The house was packed 24 (Thanksgiving Eve) when Mme. Janauschek appeared as Meg Merrilies to the approval of all.

NEW JERSEY.

PATERSON.

Opera House (H. R. Jacobs, manager): Presented the Australian Novelty co. last week to good houses. Co. one of the best in their line. This week, Sanford's Under the Lash.

People's Theatre (A. Philion, manager): Drew fair audiences last week with Dan A. Kelly in Shadow Detective and his new piece, After Seven Years, both giving good satisfaction. This week, Ranch 20. Next, Bertha, the Sewing-Machine Girl.

NEWARK.

Miner's Newark Theatre: Nov. 26, Mrs. James Brown Potter made her first appearance in Newark. Large and brilliant audience, composed of the elite of Newark, Orange and Elizabeth. Newark was represented by a veritable society gathering; Orange by several theatre parties composed of personal friends of Mrs. Potter, while Elizabeth was represented by Governor Green and family. The house was decorated for the occasion, and presented a very pretty appearance, especially the gallery, which was adorned by a large lot of plants. Mlle. De Meester was the play, in which the fair star made a good impression. Much applause and liberal curtain calls. Mrs. Potter will be seen in Loyal Love 1-3. Male in the Grossest 4 to.

Grand Opera House: The Wages of Sin this week opened to a large and well-pleased audience. Under the Lash 5 to.

Waldmann Opera House: The Black Hawks this week; next, Moona and Thomas' Minstrels.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): Herrmann gave an entertainment to a large house. Programme good throughout, excepting the part introducing the Black Art, which was voted a terrible bore. Charlotte Thompson in Jane Eyre to a light house Thanksgiving night.

TRENTON.

Opera House (John Taylor, manager): Boodman filled in light business Nov. 21-2. Nothing finer in the way of a melodrama has ever been witnessed here, Frederic de Belleville in the same brilliant actor as of yore, and his support was good. Herrmann, the magician, filled the house at the Thanksgiving matinee and packed it in the evening. Several new tricks were introduced. The third part consisted of a number of beautiful views that pleased everyone. The New York Philharmonic Club was greeted by a large audience 27, under the auspices of the Y. M. C. A. Frank Jones in B. Perkins drew a splendid house 28. The performance was well received. Frank Daniels in Little Puck 29 and 30. Primrose 3.

Temple Theatre (A. Philion, manager): Ethel Tucker, supported by a good co., presented Queena, Lynwood and Frou-Frou last week to the best business done at this house. Joseph Sullivan 3.

SOMERVILLE.

Mercer Hall (William M. Alberti, proprietor): The Welsh Prize Singers were well received by a large audience Nov. 20. The co. were well trained, observing their intervals and chromatics with a closeness rarely exemplified. Walter T. Barker, the harpist, was excellent, and Dan Beddoe, tenor, was especially worthy of mention.

NEW YORK.

SYRACUSE.

Wieting Opera House (P. H. Lahman, manager): Campanini and co. gave a fine concert Nov 23, to large house comprising the elite. Davis-Greenwood Opera co. 24 25; fair business. This co. will hereafter be known as the Greenwood Opera co., Mr. Davis being no longer connected with it. Samuel W. Keene has been made stage manager and that insures a rapid improvement in that line. Miss Greenwood is a hard-working, painstaking artiste, and we predict a bright future for her. Jim the Penman exhibits his various styles of chirography 26 9, followed 1-3 by the Manager-Vaughn co., in Check 44 or Tobogganing.

Grand Opera House (Jacobs and Proctor, managers): Kernell's co. did a large business last week. Monday night S. R. O. and Thanksgiving night, Manager Mince (Kernell's) claims to have crowded $15 more into the house than it has ever held during the reign of Jacobs and Proctor. There were eighty people seated in the wings. The statement is verified by Manager Cannot. This week, Bartram and Barbidge co. in A Night Off. Next, Charles Gardner with Karl.

Item: The local lodge of Elks benefits at the Grand afternoon of Nov. 29. One act of Jim the Penman will be given, also one of A Night Off. George Edgar of the former co. recites, and the balance is furnished by amateurs.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Streets of New York with George C. Boniface as Tom Badger, played to the full capacity of the Opera House Thanksgiving. Star, play and co. gave excellent satisfaction.

Items: Frankie Kemble in Sybil 1. Old No. 7, an ancient hand fire-engine used by the Volunteers in 1836, figured in the fire scene in The Streets of New York.—J. H. Ganaman, in advance of Frankie Kemble, was in town 24 5. He is an old Poughkeepsie boy and his many friends were glad to see him.—Harry Bullard, the pleasing tenor now with Bennett-Moulton Opera co., sends us a photo. It is an excellent likeness

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The Kimball musical comedy co. appeared in Mam'selle to crowded houses last week. The play is very interesting and the co. excellent. This week, The Kernells; next, Beacon Lights, and then the Australian Novelty co.

Grand Opera House (P. H. Lermen, manager): The Davis-Greenwood Opera Troupe attracted fine house Nov. 21-3. Mlle. Rhea appeared to large audiences as a presenting Camille, Fairy Fingers and Galatea. This week, Jim the Penman.

Casino: The Three Comets comb. done a fair business last week. This week, the Early Birds.

New Opera House: J. H. Keane appeared in Rip Van Winkle to poor business the entire past week. This week some co. in Mrs. Partington; next, Labidie co. in Melody's Child.

Items: The reception tendered Mlle. Rhea at the residence of one of our citizens 23 was one of the most fashionable of the season. There was a large attendance, and Mlle. Rhea was the recipient of many elegant floral tributes, among which was one representing a large shoe presented by a prominent manufacturing house. Mlle. Rhea made her annual visit to the French Orphan Asylum, where she was received with songs of welcome from the little ones.—The Academy is now lighted by the incandescent system and the effect is very pleasing.

TROY.

Rand's Opera House (E. Smith Strait, manager): My Partner to fair attendance first half of past week. The Soggarth at its first production in this country balance of week. Although but a rehearsal, with such an excellent co. it bids fair to rank with the best of attractions. Hoodman Blind 28-30; Troy Amateur Minstrels (local talent) 1; Keep It Dark 2-3.

Griswold Opera House (Jacobs and Proctor, managers): The Wilbur Opera co. received the admiration of crowded houses past week who witnessed them in the performances of The Grand Duchess, Merry War, Fra Diavolo and Three Black Cloaks in a manner which met the approbation of all in attendance. Kimball Musical Comedy co. presenting Mam'selle current week: Harry and John Kernell next.

BUFFALO.

Academy of Music (Meech Brothers, managers): Last week Annie Pixley was seen in her new play, The Deacon's Daughter, in which she is not so well fitted as the old M'liss. The latter was submitted to last two nights of the week. Business only fair, except at the Thanksgiving Day performances, when, as everywhere else, the theatre was filled. Mestayer's Tobogganing co. and Rhea divide this week.

Court Street Theatre (H. R. Jacobs, manager): Casper the Yodler, with Charles T. Ellis in a role of the Emmet class, drew good-sized audiences Thanksgiving week.

Grand Opera House (T. E. Saelbaker, manager): Last in New York, which depends on its scenic effects, was last week's bill. Business medium. The Davis-Greenwood Opera co. opened 28. The Soggarth 1-3.

Items: The Early Birds co., which include Lester and Allan and Annie Hart, did very well at the Adelphia last week. Lester and Annie Hart were married after Thursday's matinee performances.—At the Grand Central week of 21 Keep It Dark was offered to good-sized audiences. Sid C. France in Marked for Life follows.—The Campanini concert at Music Hall Friday last was fairly well patronized, though an audience does not show to advantage in such a large hall.

ELMIRA.

Opera House (W. E. Bardwell, manager): J. H. Wallick's Cattle King co. came Nov. 20 giving good satisfaction to large audiences (two performances), Jim the Penman came 30 to large business. Audience greatly pleased.

Madison Avenue Theatre (Wagner and Reis, managers): Lights o' London came 20 giving good performance to good business. Dick Sands' Continentals came 24 to fair house; two performances. True Irish Hearts came 28 to good business, giving good satisfaction. Coming: Claire Scott 1-3; I. H. Keene 5-7.

Item: Jennie Eustace, a member of above co., an Elmira lady, received numerous recalls and was presented with floral favors from her Elmira admirers.

ITHACA.

Opera House (H. G. Wilgus, manager): Claire Scott co. week of Nov. 21 to good business. Gran's Fifth Avenue Opera co. 2, week; Night Off co. 12; Gilmore's Band, with Letitia Fritch, 16.

HUDSON.

Opera House (E. Waldron, manager): Hick's and Sawyer's Minstrels drew a good house Nov. 20. Helen Hooker and a poor co. presented The Factory Girl to the disgust of a very small audience 24. An audience that filled every seat greeted The Streets of New York 25. The co. is strong. Mr. Boniface well sustained the leading part and made many friends. Carl Smith, Laura Palmer and Anna L. Jackson are deserving of the highest praise.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Hattie Bernard Chase entertained a fair-sized audience Nov. 23. Atherton and Atkins' Checkered Life co. to good business. Thanksgiving afternoon and evening Julia Anderson, who was booked for 26 cancelled date on account of illness.

BINGHAMTON.

Opera House (I. P. E. Clark, manager): Nov. 21 the Dalys in Upside Down had a packed house as usual. James H. Wallick played his Cattle King to a large and enthusiastic audience 23. Local concert to standing-room only 24, and A. M. Palmer's excellent co. in Jim the Penman 25 to a crowded house. A performance of rare dramatic excellence and absorbing interest. The house never contained a better satisfied audience. Peck and Furaman's co. in Daniel Boone were here 26, afternoon and evening, to a big business.

WATERTOWN.

City Opera House (E. M. Gates, manager): Rose Lisle in East Lynne and Son of Ice Nov. 23-4 did good business, but performances was very poor. Caused, as claimed by the manager, on account of a number of recent changes in the cast. Coming: Frank Howard in Sam'l of Posen 2; George S. Knight in Rudolph 9.

AUBURN.

Academy of Music (E. J. Matson, manager): Gran's Fifth Avenue Opera co. opened a week's engagement Nov. 20 doing big business.

Opera House (A. Shimer, proprietor): Dan McCarthy's True Irish Hearts co. drew a fair house 27.

OSWEGO.

Academy of Music (Wallace H. Bristle, manager): Faust, by the Davis-Greenwood Opera co., seemed to please. Business fair. Prof. Reynolds has mesmerized small houses open week. Mrs. Scott-Siddons 1; George S. Knight 2; Daly's Night Off 4; Daniel Boone co. 8; the Florences 9th.

LOCKPORT.

Nov. 24, Mlle. Rhea played Fairy Fingers to a fair house. The lady played so well as ever, and would have had her customary house but for a large ball same night.

NEWBURG.

Opera House (Colonel Dickey, manager): Hattie Bernard Chase as Rags the Wildcat Nov. 23 to good business. Miss Chase is a pleasing actress and won much applause.

CANANDAIGUA.

Kingsbury's Grand (E Kingsbury, manager): The Montague-Turner Gem Opera co. did fairly Thanksgiving. Too much praise cannot be given this co., each member being an artist of the highest order. Martinus was the opera. Streets of New York 6; A Night Off 10; Kindergarden 19.

McKechnie's Bonnie Poor, a former Canandaiguan, will produce his new three-act musical comedy, Our Dry Goods Clerk.

NIAGARA FALLS.

Park Theatre (A. H. Glack, manager): Rhea in Fairy Fingers Nov. 20. Large and well pleased audience. Davis-Greenwood Opera co. 1; Streets of New York 8; Ivy Leaf 15.

HORNELLSVILLE.

Shattuck Opera House (Warner and Reis, managers): Jack Crawford as Daniel Boone Nov. 21. General satisfaction. Good house. Lights o' London paid its fourth visit 23, and was greeted by an audience of fair proportions Co. only fair. Dick Sands' Continentals, an organization believed to be made up of the Barnum show Concert talent, drew light house 25. Jim the Penman 3; Gilmore's Band 15.

Item: Mason Mitchell has severed his connection with the Lights o' London co. on account of death in his family.

UTICA.

Opera House (H. E. Day, manager): Marguerite St. John's co. Nov. 23-4 with Thanksgiving matinee. Fair business, with some improvement night of 24. Stanley Macy's C. O. D. 25-6 with Saturday matinee. Good houses. Mr. Macy made many friends in Utica when here with the Kindergarden. The new play abounds in fun, dancing, singing and comical situations. George S. Knight 1, Hoodman Blind 2-3.

OHIO.

COLUMBUS.

At the Metropolitan Jim the Penman was given by the excellent co. headed by Ada Dyar, Joseph Whiting and W. J. Ferguson Nov. 23-4, to immense business. The Dairy in Upside Down had light houses 25-6. The piece was unmercifully scored by the local press, although the party managed to keep the house in a roar most of the time. This week, Mrs. Bowers in Queen Elizabeth, Mary Stuart and Lady Audley's Secret. We, Us & Co. 7-9.

Joseph Dowling, in Never Say Die, delighted the patrons of the Grand last week and business was very good. This week, Frank Frayne in Mardo. Next, Oliver Byron.

Eichenlaub continues to do a land-office business and improves on his show nearly every week.

Items: A new variety theatre will be opened about Dec. 15 on the site of the old Eureka. Manager Cain, from Steubenville, will be at the helm.—Hennessuer's new theatre is under roof, and will probably be opened early in the new year.—Sells Brothers' Circus came home Saturday night and went into Winter quarters at Sellsville.—The Wallace Show will close their season 15 in Georgia and come directly home.—The Elks give a ladies' social Tuesday evening.—Dan'l Daly makes the hit of the show in Upside Down.

ZANESVILLE.

Schultz Co.'s Opera House (John Hoge, manager): May Blossom attracted large audiences on Thanksgiving Day, both at the matinee and in the evening. The co. is one headed by Joseph Adelman, who enacts the role of Uncle Bartlett. Conried's Opera co. 25 sang Strauss' Gypsy Baron to a packed house at advanced prices. Only one thing marred the production of the opera, and that is the absence of orchestral accompaniment. A co. of the size and metal of Conried's should carry its own orchestra. There are many who were led to expect that and were sorely disappointed. The chorus was very numerous and strong. The grand finale of the first act was sung with great effect. Vernona Jarbeau appeared in Starlight to a fair sized house 26. Starlight is certainly not what it is "cracked up" to be. Miss Jarbeau was suffering from an attack of hoarseness, but danced and sang in a way that greatly pleased her audience. The co. in support number some clever people.

TOLEDO.

Wheeler's Opera House (B. W. Brady, manager): The Two Johns played to fair business (Thanksgiving matinee and night. As a musical comedy the piece does not amount to much, but the exhibition of fatness is something wonderful. Jim the Penman the last two nights of the week drew good houses. The co., like at Madison Square one, is everything that could be asked for. W. J. Ferguson's Captain Redwood caught the house. It is one of the best things this gentleman has done.

People's: The Mignani-Siegrist comb. gave a first-class variety performance the first three nights of the week. Frank Frayne and his menagerie filled out the balance.

FINDLAY.

Davis' Opera House (George E. Rogers, manager): On the Rio Grande to a large and well pleased audience Nov. 20. Gilmore's Band 7.

RAVENNA.

Reed's Opera House (C. A. Reed, manager): Speck's Opera co. in Eleanor Nov. 23; poor house; not properly billed. The opera gave good satisfaction, Ida Orilla and Ed. Chapman receiving numerous encores.

UPPER SANDUSKY.

Opera House (John A. Lime, manager): Nov. 23, Thrown Upon the World co. An excellent entertainment and general satisfaction.

LIMA.

Faurot Opera House (George E. Rogers, manager): On the Rio Grande Nov. 21 did only a fair business, but the show pleased every one present. Salsbury's Troubadours as to good business. The Hummingbird is the best play the Troubadors have ever had. Ethel Dorlette's songs were pleasing features. Edwin F. Mayo played Davy Crockett to a good sized audience 26. Soldene co. 1.

Items: The Ollie Redpath co. stranded here the past week.—Jennie Yeamans has fine paper.

URBANA.

Opera House (P. R. Bennett, jr., manager): The troupe of wrestlers, consisting of the Jap, Matsada Sonakichi, Sam Mathews, Hugh Leonard, R. O. Foster and a specialty co, 21-2 to poor houses. They gave a good exhibition of catch-as-catch-can wrestling. John Winter, formerly in the advance of Irwin Brothers' Circus, joins the co. here as advance agent.

SANDUSKY.

Blemiller's Opera House (Knitter and Ilg, managers): Stewart's Two Johns co. 21 to good houses. Conried's Gypsy Baron 2, Hyde's Specialty co. 3.

DAYTON.

The Grand (Reist and Dickson, managers): The business during the past week was simply splendid. Jim the Penman, Nov. 21, played to 2,700. To say that it was a Madison Square production is sufficient criterion for its excellence. The audience was a brilliant one and well pleased. Co. grand. A good-sized audience greeted Salsbury's Troubadours in The Humming Bird, and laughed themselves sore. Nellie McHenry to the same pretty, rollicking "maid" that we took her to see years and years ago. Co good. Charming Jarbeau and her unusually good co. played to 21 dem 25 and matinee, and can duplicate the receipts any time they desire to come. Jarbeau has become a Dayton favorite. The co. embraces some of the most beautiful women who have ever visited this theatre. Lilly Clay's aggregation of beauties (?) to a very large male audience 26.

Cure: The Conried Opera co. produced The Gypsy Baron 14 to $1,100.—Harry Standish, of the Jarbeau co., should go back to his old make-up while playing Jakey Strauss. The dress is not an improvement in any way.—The Giddy Gusher will certainly sympathize with me when she learns that I am mourning the loss of my dear old canine friend and companion, "Ned."—Jarbeau was the recipient of many floral gifts during her engagement here.—Clem Hershey, of this city, left 21 for Richmond, Va., to join the MacCollin Opera co.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Nellie Free appeared before small audience Nov 21-2, presenting Oh, the Bakers. Dad's Girl and Little Miss Johnstone. The co. is an excellent one throughout. Conried's English Opera co. had a good-sized and appreciative audience to commend their presentation of The Gypsy Baron 26. Our Railroad Men 7.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): A fair-sized audience saw the presentation of Jim the Penman by an excellent co. Nov. 21. The co. in all respects a good one, notably J. E. Whiting as Jim and Ada Dyar as Nina. The Daly Brothers in Upside Down, matinee and evening 24, played to standing room only. The skit was presented as only the Dalys can do it, aided by clever acrobatic performers and pleasing vocalists. Gilmore 4.

Black's Opera House (Samuel Waldman, manager): Vernona Jarbeau and her excellent co. 23 to fair business. On the Rio Grande 24, matinee and evening, to medium business. The co. is a capable one and portrayed their respective roles acceptably. Jennie Yeamans 1.

AKRON.

Academy of Music (W. O. Robinson, manager): Nov. 21 Salsbury's Troubadours to large house. Fair performance of Humming Bird. Daly's in Upside Down 23; large house and good performance. Hoeck's Opera co. 24 presented Eleanor to a large house.

Items: R. C. Brooks, manager of Daly's Upside Down, leaves that co. this week to manage Lorenberg's Phantasies.—Mace's Magic Talisman co. entered into a contract with Manager Aberle, of People's Theatre, to play here 23-4 with a certain guarantee. Manager Aberle failed to live up to his contract and the co. refused to play Dalys' Upside Down that evening.

CANTON.

Opera House (Louis Schaefer, manager): Thrown Upon the World drew a fair-sized audience Nov. 21; the performance only middling. The theatrical event of the season was the appearance of the Conried Opera co. in The Gypsy Baron to to large audience. Mendelssohn Quartette Club 24 entertained a fair-sized audience.

HAMILTON.

Globe Opera House (Kathbone and Forrestbell, managers): Nov. 19 Kate Bensberg Opera co. gave a splendid performance. Thrown on the World 2. Gilmore's Band 5.

Music Hall. Ford Opera co. to a fair house 20. Mendelssohn's Quintet Club 1.

BELLAIRE.

Elysian Theatre (E. W. Scott, manager): Al. Field's Minstrels to a large house Nov. 21. Performance fair. Arguments of of Thanksgiving, matinee and night good houses. Poor satisfaction, but had the prettiest scenery ever put on here.

BUCYRUS.

Opera House (V. R. Chesney, manager): Dad's Girl by Mollie Free and Frank Dunn Nov. 21; good business. Mr. Dunn is well known here, having been reared at Upper Sandusky, our neighboring city.

MASSILLON.

Bucher's Opera House (Bay and Porter, managers): Conried's Opera co. in The Gypsy Baron Nov. 21 to good business. Thrown Upon the World Nov. 22; poor business. The worst entertainment of the season. Vernona Jarbeau in Starlight 3.

NEWARK.

Opera House (J. H. Miller, manager): Muldoon's Picnic Nov. 20-3; large house. May Blossom 25; good business.

STEUBENVILLE.

City Opera House (Rosenau Gardner, manager): Conried's Opera co. presented The Gypsy Baron Nov. 23; large and fashionable audience. Laura Bellini is an accomplished singer and graceful woman. Our Jonathan 3.

OREGON.

PORTLAND.

New Park Theatre (J. C. Howe, manager): The Edwin Thorpe co. played to small business week of Nov. 14 in The Black Flag. Ticket-of-Leave Man and The Three Guardsmen. The co. opened in The Ticket-of-Leave Man to a fair house, but the piece was nearly murdered, owing to the forgetfulness of some of the co. in their lines, and during the rest of the week played to not an average business, and local papers do not give the co. any encouragement; indeed the co. was poor and seem to be treating Oregon as a rehearsal ground. Week of 21, Horace Lewis and co. in Count of Monte Cristo and they come to us with a carload of scenery and well recommended.

Washington Irving Bishop, the mind reader, will open at Masonic Hall, beginning 21.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): The Starr Opera co. played to very large business throughout the week of Nov. 21. The repertoire consisted of The Mikado, Billee Taylor, The Mascotte, The Bohemian Girl, The Toilers of Paris, which were all given in a satisfactory manner. Agnes Hallock, a recent accession to this co., and a former resident of this city, is possessed of a full rich contralto voice, sings with good method, and is withal an actress of no mean ability. She has a large circle of friends among our people and was made aware of the fact in the most pleasant and graceful way by numerous floral presents.

Item: The Star Opera co., by invitation of Dr. Gerhardt, Superintendent of Pennsylvania State Insane Asylum, presented Billee Taylor before the inmates of that institution 23, much to their gratification and amusement. Afterward the co. and attending journalists sat down to a banquet prepared by the doctor. The good doctor testified his appreciation of the grateful section of the Starr co. by a letter filled with bleating expressions of thanks for the pleasure afforded the occupants of padded cells under his charge, but which appeared in the local papers; but which is too naughty to add to this letter. P. P. W. Mission 3.

WILLIAMSPORT.

Academy of Music (William H. Elliott, proprietor): Cattle King Nov. 21 to a fair house and entertained audience. Rajah of Rohu 22 to a large and appreciative audience. Beulah did very well and clever little actress. Jim the Penman 23; Mugge Landing 3.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): The Boston Stars pleased a small audience Nov. 20. Booties; Alice Harrison in Phases 21; The Night Hawks 22; Gus Williams 23; Vernona Jarbeau 3.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Sainsbury's Troubadours drew to The Humming Bird Nov. 18 to a large and well pleased audience. The Lights o' London played Thanksgiving matinee and evening to big business. Satisfactory performance. True Irish Hearts announced for Dec. 1.

BEAVER FALLS.

Sixth Avenue Theatre (C. W. Northcote, manager): The Bloomer Opera co. Nov. 21 gave a fine performance to light business. Vernona Jarbeau 22; Rhea 10; Oliver B. Byron 11.

Opera House (O. B. Foster, manager): Abbey's U. T. C. 20. Dick Sands 3.

PITTSTON.

Music Hall (W. D. Evans, manager): Louise Arnot opened Nov. 21 for week to packed houses. Miss Arnot is a favorite here and had the largest week's business ever done in this house.

NORRISTOWN.

Music Hall (Wallace Roper, manager): Thanksgiving distribution. Pete Baker in Chris and Lena played to large business afternoon and evening, in spite of bad weather. John S. Clarke in A Widow Hunt. Jennie Cain 3.

MEADVILLE.

Academy of Music (H. A. Hempstead, manager): The Dairy Nov. 20 to Upside Down, to a crowded house later. Matinee and night a big thing. Audiences convulsed with laughter. Matinee one called before the footlights at end of second act. Howarth's Hibernians 22 to extremely light business. Variety matinee and better. Abbey's U. T. C. 24. Although raining all day matinee performance fairly attended. In the evening large audience being present. Jennie Yeamans as Miss 9 in Jim the Penman 25.

Items: Mr Daly highly complimented the Academy orchestra for playing it has the best they had heard outside of Philadelphia. Their leader being called home on account of death in the family, his place during his temporary absence will be filled by Professor Nichols. William McLaughlin, one of our ushers, was married 26.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Jim the Penman Nov. 24; matinee and evening, to $1,300. Best dramatic entertainment so far this season.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Myra Goodwin co. to Thanksgiving Nov. 23 4 to poor business, opened by miserable weather and local entertainments. Miss Goodwin pleases superbly. Encores were numerous. Abbey's U. T. C. co. gave two performances to large houses; good satisfaction.

Portland, J. S. Miller closed Myra Goodwin co. at Franklin, Pa.—I am indebted to Manager Tompkins for two handsome cabinets of Miss Goodwin. Many thanks.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Maggie Harold at cheap prices Nov. 21-2 to very small people. Imogene Comked: Jessie Calef 13-15; Silver King 16; Daniel Kelly 17.

OIL CITY.

Opera House (Kane and Agnew, managers): Myra Goodwin appeared Nov. 20 to Philippine to small house. The support is below the average. Howarth's Hibernians drew good house Thanksgiving. Rhea 6.

LANCASTER.

Fulton Opera House (B. Vecker, proprietor): Pete Baker in Chris and Lena drew a good house Nov. 21. Local concert 22; well patronized. Jennie Calef in An American Princess drew large houses 23 4. The play, though of the rough border order, was well received.

READING.

Grand Opera House (George M. Miller, manager): The Great Naval Museum and Marine Royalty co. Nov. 21-3. (The co. disbanded here). Bill G. Fraser and a good co. produced Married for Life and The James Boys to 2-3 to large houses. Willie Rhoades 24, week; Edith Blakely Comedy co. 7-10.

Academy of Music (John D. Mishler, manager): Pete Baker in Chris and Lena to to fair house. Herrmann 23-5 to large and delighted audiences. John S. Clarke 6.

WARREN.

Library Hall (Wagner and Reis, managers): Howarth's Hibernian Comedy co. in the large comedy Mistakes Nov. 20. Poor business, but had all they deserved. Comical True Irish Hearts 2.

TYRONE.

Opera House (Pinkerton Conrad, proprietor): Brockway, Cowie and Quill's Two Nights in a Bar-room played to good business Nov. 21. W. H. Bishop's Nugget Laughing co. played to an elegant business and delighted audiences 22.

ERIE.

Park Opera House (Wagner and Reis, managers): Lights o' London Nov. 18; immense business. The co. and scenery were very good.

Item: Would like to say here as my letter was crowded out that the people for the Booth-Barrett co. were on as the largest money ever in the house since it was built. Most people from out of town were here including Manager Keil of Warren.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Ulric Ahrenfeldt made her first appearance in this city Nov. 21-2, giving eight performances to good houses. Oregon Jo and Si Hyde and Behman 9.

Allen's Opera House (H. E. Allen, manager): May Blossom 19; fair house. Co. and play description of better stripe. Dick Sands 21; Moore-Vivian co. 23; Gus Williams 24.

Items: Lights o' London which was to appear at Allen's 21, cancelled on account of inability to arrive in time.—Manager Richardson, of the Park, arrived home 24 after an absence of five weeks.

HANOVER.

Opera House (J. Percy Rarelle, manager): Lucky Ranch co. Thanksgiving to fair house. Very worst business since the opening of the house. This is deeply accented by Advance man did not show up until afternoon of 21, came with a twenty-pound bundle of the contract paper that could be gotten out on typewriter. Co.'s share of proceeds not enough to enable them to disband and go so far in the direction of New York as Baltimore, where they hope to obtain aid from some benevolent Theatrical whom they might happen across.

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FRANKLIN.

Opera House (D. D. Grant, manager): A large house greeted Keogh's Opera co. in Eleanor Nov. 21. Fair satisfaction. The charge was above the average. Myra Goodwin appeared in Philippine 22 to the most appreciative audience that has ever greeted a soubrette star in this city. Miss Goodwin was the favor of her audience in the first act, and the good impression she had made steadily increased as the performance progressed. Her acts, songs and dances superbly, and in all were graceful. Sam Reed as the Postmaster deserves special mention.

BARTON.

Opera House (W. H. Rhulis, manager): The week ending Nov. 21 was taken up by the Bennett and Moulton's Opera co., who appeared to 4 successive crowded houses in a variety of the lighter operas. On Monday and Saturday evenings they used Erminie under the name of Robert Macaire, Manager Baker seems the idea of the Casino people trying legal measures to interfere with the production of this opera. If this is piracy, the pirate certainly betrays the fear of consequences.

DANVILLE.

Opera House (F. E. Angle, manager): Beulah in Echo, small house, Nov. 21. Star and support good. The Ame ouf Association played The Octoroon 24 to good house. Muggs Landing 5; Pat Maloney 10.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Jim the Penman by Palmer's Excelsis co. Nov. 21. One of the best houses of the season, and every one delighted with the play and co. The stage setting by A. C. Hilsdorf deserves special mention. Beulah Kind Thanksgiving, crowded houses.

SHENANDOAH.

Theatre (P. J. Ferguson, manager): Dick Sands' Continentals gave a rather tame entertainment to a fine house Nov. 21. P. J. O'Neil, an Irish comedian and dancer of this city, who has been with Howarth's Hibernians the last two seasons joined the co. here.

SOUTH BETHLEHEM.

Star Theatre (J. S. Orum, manager): Sparks Variety co. Nov. 21; light business. The house is in bad repute, owing to low dances, etc., which are being held therein twice a week.

BETHLEHEM.

Lehigh Theatre (H. F. Walters, manager): Jim the Penman was successfully produced Nov. 22 to a fine house, composed of the best people of the town. Special scenery for the play was painted by our townsman, Charles Wollmuth, the decorator of the new Music Hall, Allentown. Will Gilsed's Minstrels 1; Si Perkins 2.

Items: Dave Posney, of Marie Prescott's co., was taken ill at Norfolk, Va., he was brought here 23, and removed to the residence of his mother, where he is lying in a critical condition. He is suffering from malarial fever.

SHAMOKIN.

G. A. R. Opera House (John F. Cutler, manager): Dick Sands' Continentals Nov. 22; excellent house. Mlle. Girard's Minstrels 26; "standing room only;" not a woman in the audience. Superior vaudeville entertainment. Charlotte Thompson in Jane Eyre 2.

SUNBURY.

Opera House (W. U. Lyon, manager): Dick Sands' Specialty co. Nov. 23; big business. Very ordinary.

MOUNT CARMEL.

G. A. R. Hall (Joseph Gould, manager): Mlle. Girard's Female Mastodons 28; big audiences, every seat on the first floor being sold on Saturday.

YORK.

Opera House (B. C. Peets, manager): Lucky Ranch co. Nov. 23; poor house; performance ditto. Henrietta Vaders and W. W. Maurice presented Madge the Child Stealer, East Lynne and Ten Nights in a Bar room 24; 2 and two matinees. Performance satisfactory and fair attendance.

Items: Henrietta Vaders and co., under management of J. B. Martin, were made defendants in case of assumpsit for damages founded on complaint of Edward Hart, proprietor Park Opera House, for violation of contract on arrival here. Summonses were issued Friday evening immediately before performances. Hearing 9.

ALLENTOWN.

Music Hall (E. C. Newhart, manager): Jim the Penman was greeted by a large and delighted audience Nov. 21. A better play has not been presented here in years. It absorbs the interest of the audience from beginning to end. The co. throughout is composed of actors and actresses of high merit. The play was most handsomely staged and presented most creditably throughout. The Thanksgiving attraction, in a financial view, was a success; but the play. The Galley Slave, did not by far come up to expectation.

RHODE ISLAND.

PROVIDENCE.

Grand Opera House (W. H. Low, proprietor): Charles T. Parsloe and A Grass Widow was the attraction here the past week, and drew large audiences. What A Grass Widow has to do with Mr Parsloe, or he with the Widow, I cannot say; but, as he says, "Allee samee," it goes, and that is all that is required. The co. is excellent, and do all they can to keep things lively.

Providence Opera House (Robert Morrow, manager): During the past week Frederick Warde has appeared in several Shakespearean tragedies, together with his new play of Gaston Cadol, before the largest houses of the season. Mr. Warde is a great favorite here, and is always sure of liber

Rice's Burlesque co. presented Evangeline Nov. 18 to a fair house. Altogether the performance was the best, in its line, that has ever visited this city. Baird's Minstrels give two performances 24, matinee and night. James O'Neill 8. Kate Putnam 12, Effie Ellsler 14.

FORT WORTH.

Opera House (George H. Dashwood, manager): Lizzie Evans had good houses both matinee and night Nov. 19, to see her in her new play, Our Angel. She was not liked as well as she was in Fogg's Ferry, though the play is a fairly good one. Katie Putnam in Erma the Elf was deprived of a big house by a heavy Thanksgiving rain. She appeared matinee and night 24, and had fair house. Has been seen here in much better plays than Erma the Elf. Prof. Bristol 1-3; Cora Van Tassell 5-6, Effie Ellsler 9 10.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Evangeline was given Nov. 19-20: big and excellent co. Played, I think, to the largest business of the season, and that at an advanced price. The co. is strong throughout. Alice Butler as Evangeline was very sweet and pretty. Anna Boyd as Gabriel scored quite a hit here. She has a fair voice, acts well and dances well. She received several encores, as did also Barney Reynolds as Captain Dietrich. George K. Fortescue's Catherine was simply immense. W. A. Mack, jr., as the Lone Fisherman, and Charles W. Butler as Le Blanc also deserve mention. Sherman Wade is one of the finest clog dancers I ever saw. The specialties were all good. Week of 21 San Antonio, in my estimation, enjoyed the greatest wonder of the day in Professor Bristol's Equescurriculum. Opened to crowded house and business kept up. The performance of these horses and mules are simply marvellous and have to be seen to be appreciated. Their military drill is the most wonderful thing I ever saw, and in the trick mule "Denver" Professor Bristol has a clown beyond compare.

VIRGINIA.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): Zitka did an immense business Nov. 21-3. The co. became prime favorites. Charles B. Farwell was presented on with a floral horseshoe by our lodge of Elks. Two Old Cronies to poor business 24 6.

Opera House (James Logan, lessee): Gus Hill's drew very large houses last week. This week, Storm-Beaten.

Item: The Elks dedicated a handsome monument in their lot in Elmwood Cemetery Nov. 24. A large number of Elks from Washington, Richmond, Baltimore and other cities were present.

ROANOKE.

Opera House (Simpson and Tennyson, managers): Nov. 23 Marie Prescott in Pygmalion and Galatea to small house, Ingomar 24 to crowded house. The troupe gave entire satisfaction.

STAUNTON.

Opera House (W. L. Olivier, manager): Wills, Henshaw and Ten Broeck in Two Old Cronies Nov. 30. Stonewall Brigade Band concert 2. T. P. W. Minstrels 3.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Marie Prescott appeared Nov. 25-6 in Ingomar and Merchant of Venice. Good houses and splendid performances.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): The MacCollin Opera Comique co. sang excellently The Beggar Student, The Musketeers, Francois the Bluestocking and The Merry War to good houses during the entire week of Nov. 21. T. P. W. Minstrels 29-30. The Three Black Cloaks will be presented by the very best local talent 7-8, under the direction of F. Intropidi.

Academy of Music (J. K. Strasburger, lessee): The Two Old Cronies, a musical comedy by Wills, Henshaw and Ten Broeck co., 22-3, to fair houses. Little's World 24-6 to good houses. Gray and Stephens' Dramatic co. 30-Dec. 1-3. The Two Old Cronies play return date 29.

Opera House (James Logan, lessee): Chanfrau in Kit, the Arkansaw Traveller, played the week of Nov. 21 to large business.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Lilly Clay's Gaiety co. Nov. 21, to strictly male audience of good size. Most of the songs were good but music poor. Billy McAllister in Pat Muldoon 24, to large and appreciative audience.

WISCONSIN.

MILWAUKEE.

Murray and Murphy opened at the Grand Opera House Nov. 20 for four nights. These two comedians have many admirers in Milwaukee, and although their performance is one of those noisy, boisterous sort of plays, still the fun they create is so spontaneous that the audience is kept in a continued good humor. A Tin Soldier followed, opening Thanksgiving matinee to a big house. The co. is a new one since the piece was last presented here and given a good performance. We cannot, however, help but notice the absence of Jimmy Powers and Amy Ames. Kate Davis, who plays Violet Hughes, is an old favorite here and was well received in the part. Maud Panks in Joan of Arc and Joe Murphy are coming attractions.

New Academy: Lilian Olcott in Theodora opened Nov. 20 for four nights. The performances given by this co. were very uneven at first, owing to the non-appearance of Mr. Rainsford, who was to have joined the co. here in time for their opening but failed, which caused several changes to be made which were not satisfactory. Miss Olcott did not create a very favorable impression. James Colville's Adrian was very good and the only point worthy of mention, except the scenery, which is very fine. Roland Reed followed, opening Thanksgiving matinee in Cheek, giving Humbug and The Woman Hater balance of week. Mr. Reed has been seen here on many occasions before in the first two pieces mentioned, but his Samuel Bundy in The Woman Hater is new. He plays this part with the same vigor and dash that characterize his old performances. The piece is not new to Milwaukee audiences as the late John T. Raymond gave it about one of the last things he did here, Rag Baby 27; Kellar, week of 28.

Palace: Ollie Redpath co. in Pert were billed to appear here 18-20, but failed to materialize. The Nellie Reegan co. undertook to fill in their dates by giving A Mountain Pink but were closed out after the first night by Manager Miller. A Wife's Honor played to good houses 24.

People's: The usual variety bill has attracted moderate sized audiences the past week.

Museum: Gives a very good stage show this week.

LA CROSSE.

McMillan Opera House (L. S. Truesdale, manager): Wilson and Rankin's Minstrels Nov. 19 to a fair house. Gorman's Human Nature co. 21 to good business. The play did not give general satisfaction. Charles L. Andrews' Michael Strogoff 28 to a fine audience. Best attraction having played here this season.

M. W. Tobin, representing the Lilian Olcott co. called on me 23 and reported good business. He will play the co two nights Nov. 30 and Dec. 1.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Mattie Vickers Nov. 18-19 did only fair business. The worst wind storm that ever visited this section prevailed during her engagement. Little Nugget co. 21 to good business and gave satisfaction.

BELOIT.

Goodwin's Opera House (Howard and Wilson managers): The Irene Worrell Comedy co to from fair to good business week of Nov. 21. Repertoire: Stricken Blind (Queen's Evidence) Little Ferret (The Lightning Rod Agent), Matrimony, Called Back and Lucky Ranch.

Mention: House has been closed for five weeks to put in new scenery, curtain, etc. Work was done by F. C. Morse, a local scenic artist, and is very fine. Mr. Morse was given a benefit 21 by the Worrell co.—Burr Robbins' Circus has gone into Winter quarters at Janesville, a small town near here. Our local house managers attached box receipts of Lillian Lewis at Janesville, 14, for failure to appear that date. Myers, the local manager, did the baby act by claiming he was a minor. Suit could not be brought.

JANESVILLE.

Opera House (P. L. Myers, manager): Robert Downing in Spartacus the Gladiator played to big house Nov. 13. Performance excellent and satisfactory; general support very good. Mr. Downing is a rising actor of marked ability. Bartley Campbell's White Slave given to fair house 23.

OSHKOSH.

Grand Opera House (H. Nunnemacher, manager): Miss Josie Devoy's Fun in a Boarding School co. Nov. 25. Fair house. Lilian Olcott, Theodora, 26-7; fair houses.

Doings: P. S. Mattox, for some time past General Agent Haverly's Minstrels, has taken the management of Fun in a Boarding School co.

EAU CLAIRE.

Opera House (J. E. Cass, manager): The Human Nature co. made its first appearance in this city 18, and played to a highly pleased house. Richard O'Gorman acted leading role. Aiden Benedict in Monte Cristo to a packed house 17.

CANADA.

KINGSTON.

Opera House (W. C. Martin, manager): Rhea gave two performances 24, appearing in Fairy Fingers and Camille. Receipts for both reached nearly $800.

City Hall: Mrs. Scott-Siddons delighted a large audience Nov. 14. Receipts about $350.

HAMILTON.

Grand Opera House (T. Riche, manager): Charles Dickens in readings from his father's works drew only a fair audience Nov. 22. A Chip of the Old Block did a fair business 25-6, and presented a very amusing entertainment.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Good houses greeted the Florences last week. Toronto's best people were liberal patrons. Myra Goodwin in Philopena this week.

Toronto Opera House (Shaw and Jacobs, managers): Tony Denier's Humpty Dumpty and Specialty co.; houses very fair.

Snow Flakes. Mrs. Scott Siddons occupied a box at the Grand on Thursday night to see the Florences. On 25-6 she faced a Toronto audience for the first time in several years and was given a most cordial welcome. The stage was beautifully decorated. The programme was varied, embracing a selection to which only a versatile and sympathetic artist could do justice. Mrs. Siddons was rapturously applauded after each recital. On the 25th she visited the Loretto Abbey, recited a couple of pieces, and was presented with a handsome bouquet by the young ladies.—The Camoanini Concert co. sang before a large and fashionable house at the Horticultural Pavilion 26.

MONTREAL.

Academy of Music (Henry Thomas, manager): Week of 21, G. S. Knight to good business, but not half as good as deserved. It is doubtful if Montreal has ever seen a finer performance than Mr. Knight's Rudolph. The manner in which he blends together humor and pathos, the sublime and the ridiculous, is simply grand. He received a recall at the end of every act and two at the end of the third. Mrs. Knight was charming as the gay widow, Nellie Dashwood, and her love scenes with the Judge and General were fully appreciated. All the support were capital, and Rosita Worrell as Ernestine deserves special mention for her natural and charming acting. This week the Florences; next, Erminie.

Theatre Royal (Sparrow and Jacobs, managers) Week of 21, Sam'l of Posen to good business. Frank Howard gave general satisfaction by his portrayal of the Semitic Drummer. Ernestine Lasceiles as Rebecca afforded excellent support; rest of the cast all fair, perhaps Alfred Herbert deserves the most special mention. The songs introduced in the fourth act were loudly encored and redemanded half a dozen times. This week, the Wilbur Opera co.; next, Mam'selle.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. Palmer's Jim the Penman (Western co.): Williamsport, Pa., Dec. 1, Plainfield, N. J., 2, Trenton 3, Washington 5-10, N. Y. City 12.

A. M. Palmer's Jim the Penman (Eastern co.): Rochester Dec. 1-3, Hornellsville 5, Olean 6, Jamestown 7, Warren, Pa., 8, Titusville 9, Meadville 10, Oil City 12

Alone in London Co.: St. Joseph, Mo., 2-3, Atchison, Kas., 5, Wichita 6, Topeka 7, Kansas City 8-10, Quincy, Ill., 13

A Night Off Co.: Syracuse 28-Dec. 3, Oswego 6, Cortland 7, Ithaca 8, Penn Yan 9, Canandaigua 10, Seneca Falls 12.

Alice Harrison: Chicago 5-10.

Arthur Rehan's Co.: Middletown, Ct., 5, Bridgeport 6-7 Hartford 8-10, Providence 12-17.

Abbey's U. T. C. Co.: Beaver Falls, Pa., 2, East Liberty 3, Braddock 5

Atkinson-Cook Co.: Amesbury, Mass., 28-Dec. 3, Holyoke 12-17.

Arabian Nights Co.: N. Y. City 5-17.

Agnes Herndon: Louisville 5-10

Around the World in Eighty Days: Madison, Ind., 5 Hamilton, O., 6, Zanesville 7, Newark 8, Springfield 9-10.

Ada Gray: Brooklyn 28-Dec. 3.

Annie Pixley: Philadelphia 21-Dec. 3.

Aiden Benedict: Ripon, Wis., 1, Baraboo 2, Watertown 3 Janesville 5, Marion, Ill., 6, Princeton 7, Moline 8, Rock Island 9, Monmouth 10.

Booth-Barrett Co.: Philadelphia 28-Dec. 10, Boston 12-24, N. Y. City 26.

Benj Maginley: Buffalo 28-Dec. 3.

Boom in Matrimony Co.: Philadelphia 5-10.

Barry and Fay: Paducah, Ky., 3.

Baldwin Co.: Columbus, O., 28-Dec. 3.

Bunch of Keys: Boston 28-Dec. 3.

Bella Moore: Baltimore 28-Dec. 3.

Blackthorn: Trenton, N. J., 5-10.

C. Erin Verner: Kalamazoo, Mich., 5, Battle Creek 6, Bay City 7, E. Saginaw 8 9

Clara Morris: Baltimore 28-Dec. 3, Jersey City 5-10.

C. A. Gardner: Albany 28-Dec. 1, Syracuse 5-10, Rochester 12-17.

C. T. Ellis: Cleveland 28-Dec. 3.

Conrad the Corsair: N. Y. City Oct. 17—indef, run.

Cora Van Tassel: Dallas, Tex., 2-3.

Clio: Chattanooga, Tenn., 1-2, Knoxville 3, Atlanta, Ga., 5-6, Birmingham, Ala., 7, Montgomery 8, Mobile 9-10, New Orleans 12-17.

Crossen's Banker's Daughter Co.: Lowell, Mass., 1, Salem 2, Portsmouth, N. H., 3, Dover 5, Hudson, Mass., 6, Marlboro 7, Amesbury 8, Providence 9-10.

Chip o' the Old Block Co.: Toronto 28-Dec. 3, Lockport, N. Y., 5, Rome 6, Amsterdam 8, Little Falls 9, Schenectady 10, Hudson 12.

Cattle King Co.: Philadelphia 28-Dec. 3, Washington 5-10.

C. A. Loder: Chicago 5 10.

Daniel Boone Co. Lyons, N. Y., 2, Auburn 3, Syracuse 5-6, Rome 7, Oswego 8, Ogdensburg 9, Watertown 10 Utica 12.

Dion Boucicault: Chicago 14-Dec. 3.

Denman Thompson: N. Y. City 21, five weeks, Boston Dec. 26.

Deacon Brodie Co.: Indianapolis Dec. 1-3, Philadelphia 5-10.

Devil's Auction: Atlanta, Ga., 30-Dec. 1, Birmingham, Ala., 2-3.

Dalys' Upside Down: Cincinnati 28, week, Richmond, Ind., Dec. 5, Crawfordsville 6, Terre Haute 7, Bloomington, Ill., 8-10, Chicago 12-17.

Dan'l Sully's Co.: Cleveland 28-Dec. 3, Youngstown 5, Alliance 6, Massillon 7, Bucyrus 8, Marion 9, Findlay 10.

Dark Secret Co.: N. Y. City Sept. 19—indefinite season.

Dolores (Spectacle): Omaha 5-10.

Edwin Arden: Hartford, Ct., Dec. 3-5, Albany 9-10, Syracuse 12-17.

Evangeline: New Orleans 27-Dec. 3.

Ellsler's Aladdin Co.: Pittsburg 28-Dec. 3, Cleveland 5-10, Cincinnati 12-17.

Effie Ellsler: Hot Springs, Ark., Dec. 1, Texarkana 2, Paris 3, Sherman 5, Denison 6, Ft. Worth 9-10, Dallas 12-13, Temple 15, Brenham 16, Austin 17.

Eunice Goodrich: Janesville, Wis., 5-10.

Edwin Mayo: Detroit 28-Dec. 3, Chicago 5-10, Joliet 12, Kankakee 13.

Edith Sinclair Co.: Reading, Pa., 6-10.

Ethel Tucker: Boston 5-10, New Haven 12-14.

Ezra Kendall: Lincoln, Neb., 3

Edmund Collier: Bloomington, Ill., 5 6, Springfield 7-8 Peoria 9-10, Chicago 12-17.

Elsie Morel: Seward, Neb., 28-Dec. 3, Aurora 5-10.

Frank Mayo: Sacramento, Cal., 1-3.

Fanny Davenport: Omaha Dec. 1-3.

Florences (Mr. and Mrs.): Ottawa, Ont., 5-6, Ogdensburg, N. Y., 7 Watertown 8, Oswego 9, Syracuse 10, Philadelphia 12-17.

Floy Crowell: Holyoke, Mass., 28-Dec. 3, Saratoga, N.Y., 5-10, Cohoes 12-17.

Frank Daniels: Brooklyn 5-10.

Fantasma Co. (Hanlons'): Albany 28-Dec. 3, Boston 5-10, Providence 12-14.

Fred Bryton: Worcester, Mass., 1-3.

Fred Felton Co.: Warrensburg, Mo., 5-10.

Fred Warde: Philadelphia Dec. 5 10

Frank Frayne: Columbus 28-Dec. 3, Cincinnati 5-10.

Florence Bindley: Nashville 28-Dec. 3, Owensboro, Ky., 5 7, Elizabethtown 8, Stanford 9, Lexington 10, Westchester 12. Paris 13, Maysville 14.

Florence Elmore: Columbus, Ga., Dec. 1-2.

Francis Labadie: Buffalo 28-Dec. 3, Rochester 5-10.

Frank Jones Si Perkins Co.: Allentown, Pa., 5, Slatington 6. Mauch Chunk 7, Tamaqua 8.

Felix Vincent: Millbank, Ill., 5 10; Aberdeen 13-18.

For Congress (Cullington): Philadelphia 5-10, Salem, N. J., 12, Bridgeton 13.

Frances Bishop: Detroit 5-10, Washington 12-17.

Grismer-Davies Co.: Austin, Texas, 5-6, Houston 7 8, Galveston 9-10, New Orleans 19-24.

George S. Knight: Watertown, N. Y., 2, Oswego 3, Albany 5.

Great Pink Pearl: Providence 5-7.

Gray-Stephens Co.: Richmond, Va., 1-3, Philadelphia 5-10, Newark 12-17.

Gus Williams: New Orleans 28 Dec. 3.

George C. Miln: Denver 28-Dec. 3.

German Detective: Coldwater, Mich., 5, Sturgis 6, Bronson 7, Constantine 8, Three Rivers 9

Golden Giant Co.: Newark, 28-Dec. 3, Boston 5-10, Brooklyn 12-17.

Graham Earle Co.: Greencastle, Ind., 28 Dec. 3.

Helen Blythe: Camden S. C., Dec. 1, Sumter 2, Florence 3, Goldsboro, N. C., 5, Newbern 6, Kingston 7, Raleigh 8-9, Durham 10, Greensboro 12, Winston 13, Reidsville 14, Danville 15.

Herne's Hearts of Oak: Hoboken 28-Dec. 3.

Henry Irving: N. Y. City Nov. 7-Dec. 10, Philadelphia 12-24.

Hoodman Blind Co.: Buffalo 5-10.

Highest Bidder (E. H. Sothern): Bridgeport, Ct., Dec 1, New Haven 2-3, Baltmore 5-10.

Held by the Enemy No. 1: N. Y. City 28-Dec. 3.

Hole in the Ground Co: N. Y. City 28-Dec. 3, Newark 5-10, N. Y. City 12-17.

Held by the Enemy No. 2: San Antonio, Tex., 5-6, Austin 7 8, Houston 9-10, New Orleans 12-17.

Henry E. Dixey: San Francisco 21-Dec. 23.

Helene Adell: Springfield Dec. 1-3, Salem 5-10.

Harbor Lights: N. Y. City 5-10.

Hettie Bernard Chase: Philadelphia 28-Dec. 3, Phillipsburg 3, Bethlehem 6, Norristown 7, Bristol 8, Burlington, N. J., 9, Philadelphia 10.

Her Atonement: Grand Rapids 28-Dec. 3.

Harry Lindley: Stratford, Ont., 28-Dec. 3.

Irene Worrell-Holton: Batavia, Ill., 28 Dec. 3, Elgin 5-10.

Ida Van Courtland: Hamilton, Ont., 5-17.

Ivy Leaf Co.: Brooklyn 28-Dec. 3, Boston 5-10.

J. K. Emmet: St. Louis 28-Dec. 3, Crawfordsville, Ind., 7.

Joseph Jefferson: Brooklyn 28-Dec. 3, N. Y. City 5-10.

John F. Ward: Savannah, Ga., 2-3, Augusta 5 Athens 6, Macon 7, Americus 8, Columbus 9, West Point 10.

James Connor Roach: Boston 28-Dec. 3

Joseph Murphy: Milwaukee Dec. 2-3, St. Paul 5-10, Minneapolis 12-17.

Jennie Yeamans: Meadville, Pa. 2, Jamestown 3.

John S. Murphy: Strathroy, Ont., 4, St. Thomas 6, St. Marys 7, Berlin 8, Galt 9, St Catherines 10.

James-Wainwright Co.: Pueblo, Col., Dec. 1, Colorado Springs 2-3, Larned 5, Emporia 6, Lawrence 7, Ft. Scott 8, Parsons 9, Springfield Mo., 10, Ft. Scott 12, Little Rock, Ark., 13-14, Hot Springs 15, Texarkana 16.

Jennie Kimball's Man'zelle Co.: Troy 28-Dec. 3, Montreal 5-10, Toronto 12-17.

James O'Neill: New Orleans 28 Dec. 3. Houston, Tex., 5, Galveston 6-7, Dallas 9-10, Austin 10, San Antonio 13-14.

Jefferys Lewis: Selma, Ala., Dec. 1, Montgomery 2-3, Birmingham 5-6, Rome, Ga., 7, Atlanta 8-10, Chattanooga, Tenn., 12-13.

J. B. Polk: Cairo, Ill., Dec. 1, St. Louis 5-10.

J. H. Keane: Elmira, N. Y., 4-10.

Jennie Calef: Norristown, Pa., 3, Doylestown 5-6, Easton 7 8, Allentown 9-10, Pottsville 12-13.

John Dillon: Minneapolis 1-3.

Josie Devoy: Minneapolis 5 10.

Kate Castleton: London, Ont., Dec. 1, Hamilton 2 3, Toronto 5-10, Buffalo 12-14, Indianapolis 15-17.

Katie Putnam: Brenham, Tex., Dec. 1, Waco 12.

Katie Hart: Bridgeport, Ct., 1-3, New Haven 5-7, New London 8 10.

Kittie Rhoades: Reading, Pa., 28-Dec. 3.

Keep It Dark: Poughkeepsie, N. Y. 5, Port Chester 6, South Norwalk, Ct. 7, Meriden 8, Holyoke, Mass, 9, Springfield 10, New Haven, Ct, 12-14.

Kiralfy's Black Crook: Detroit 28-Dec. 3.

Louis Aldrich: Hudson, N. Y. 2.

Leech-Stevens Co.: Sterling, Ill, Dec. 1, Freeport 2, Dubuque, Ia., 3.

Lizzie Evans: Marshall, Tex., 30-Dec. 1. Little Rock 2, St. Louis 5-10, Terre Haute, Ind, 12.

Lagardere (Spectacle): Baltimore 28-Dec. 3. Washington 5-10

Louisa Balfe: Dayton, Tenn., 5, Dalton, Ga., 6, Athens 7, Columbia, S. C., 8 9.

Lights o' London: Cleveland 28-Dec. 3, Findlay, O., 5, Ft. Wayne, Ind., 6 Logansport 7, Lafayette 8, Champaign, Ill., 9, Springfield 10, St. Louis 12-17.

Le Voyage en Suisse (Hanlons): Springfield Dec. 1, Bradford, Pa., 5-6, Hornellsville 7-8, Elmira 9-10, Brooklyn 12-17.

Lilian Olcott: Lacrosse, Wis., 2-3. Minneapolis 5-10, St. Paul 12-17.

Lottie Church: Detroit 5-10.

Little's World: St. Louis 5 10.

Louise Arnot: Plymouth, Pa., 28-Dec. 3, Sunbury 5-10.

Margaret Mather: Tombstone, Ariz., Dec. 2, Albuquerque, N. M., 5-6, Santa Fe 7, Las Vegas 8 9, Trinidad 10, Emporia, Kas. 12.

Modjeska: New Orleans 5-10, Mobile 12, Birmingham, Ala., 13, Chattanooga, Tenn., 14.

Mrs. James Brown Potter: Newark 28-Dec 3, Baltimore 5-10

Mrs. Langtry: Boston 28-Dec. 3, Brooklyn 5-10, N. Y. City 12-24.

Monroe-Rice Co.: Haverhill, Mass., 3, Portsmouth, N. H., 5, Manchester 6, Waterbury, Ct., 7, Wilmington, Del., 9-10, Baltimore 12-17.

Maude Banks: Chicago Dec 5-10, Buffalo 12-17.

Mrs. D. P. Bowers: Owensboro, Ky., Dec. 3, Memphis 5-10. Vicksburg 12 13 Jackson, Miss., 14-15.

Maggie Mitchell: St. Louis Dec. 3.

Minnie Maddern: Denver 1-3.

May Blossom Co.: Parkersburg, W. Va., 30-Dec. 1.

Milton Nobles: San Francisco 14-Dec. 3.

Mestayer's Tobogganing: Syracuse 1-3.

Michael Strogoff Co.: Louisville 28-Dec. 3, Cincinnati 5-10.

Marie Prescott: Wilmington, N. C., 2-3, Charleston, S. C., 5-6.

Moore-Vivian Co.: E. Liverpool, O., 5, Wellsville 6, Newcastle, Pa., 7, Sharon 8, Greenville 9, Jamestown, N. Y., 10.

Mattie Vickers: Lincoln, Ill., Dec. 1, Bloomington 2, Springfield 3, Pana 5-6, Centralia 7-8, St. Louis 12-17.

Murray and Murphy: Kansas City 5-7, Sedalia 8, Moberly 9, Hannibal 10.

My Geraldine Co.: Detroit 1-3, Toledo 5-10, Cincinnati 12-17.

Myra Goodwin: Toronto 28-Dec. 3.

Mora: Norwich, Ct. 5-10.

Martyr Co.: Norfolk 28-Dec. 3, Richmond 5-7.

Newton Beers (Lost in London): St. Louis 28-Dec. 3, Chicago 5-10, Aurora 12.

Neil Burgess: San Francisco 21-Dec. 10.

N. C. Goodwin: Washington 28-Dec. 3.

Nellie Walters: Hudson, Dak., 3.

Natural Gas Co.: Los Angeles, Cal., 5-10.

Nobody's Claim Co.: Toledo 28-Dec. 3.

N. S. Wood: Milwaukee 28-Dec. 3.

Nellie Free: Bellefontaine, O., 5-7, Tiffin 8-10.

Negrotto Co.: Falls City, Neb., 5-7, Hiawatha, Kas., 12-17.

Only a Farmer's Daughter Co.: Aberdeen, Dak., 30-Dec. 1, Watertown 2-3.

Oliver Byron: Chicago 14-Dec. 3, Columbus, O., 5-10, Beaver Falls, Pa., 13.

On the Rio Grande: Toledo, O., 5 6, Jackson, Mich., 7, Grand Rapids 8, Muskegon 9, Kalamazoo 10, Flint 12.

Parlor Match Co: Philadelphia 28-Dec. 3, Brooklyn 5-10.

Plum Pudding Co.: Memphis 28-Dec. 3.

Parlor's Grass Widow: Fall River, Mass., 2-3, Attleboro 5, New Bedford 6, Amesbury 7, Nashua, N. H., 8, Lowell, Mass., 9, Fitchburg 10, Nashua, N. H., 12.

Patti Rosa: Anniston, Ala., 5, Rome 6, Chattanooga, Tenn., 7-8, Knoxville 9-10.

Pete Baker: Boston 28-Dec. 3. N. Y. City 5-10, Hoboken 12-17.

Puck's Bad Boy Co. (Atkinson's): Pittsburg 28-Dec. 3.

Robert Downing: St. Paul 28-Dec. 3, Chicago 5-10, Memphis 12-17

Rosina Vokes Comedy Co.: Los Angeles 28, week.

Robson and Crane: N. Y. City Sept. 26—indefinite season.

Roland Reed: Chicago 28-Dec. 3, Coldwater, Mich, 5, Flint 6, Buffalo 7-10, N. Y. City 12, week.

Richard O'Gorman: Rochester, Minn., Dec. 1, Austin 2, Decorah, Ia., 3, Dubuque 5, Moline 6, Dubuque, Ia, 7, Iowa City 8.

Rag Baby: Chicago 5-10.

Richard Mansfield: Cincinnati 28-Dec. 3.

Robert Mantell: Jersey City 28-Dec. 3.

Rhea: Buffalo 1-3, Meadville, Pa., 5, Oil City 6, Titusville 7, Franklin 8, Niles, O., 9, Beaver Falls, Pa., 10, Wheeling, W. Va., 12-13

Redmund-Barry Co.: New Orleans 5-17, Galveston 19-20.

Salsbury's Troubadours: Chicago 28-Dec. 3, Elkhart, Ind, 5 Kalamazoo, Mich, 6, Battle Creek 7, Jackson 8, Grand Rapids 9-10, Detroit 12-14.

Still Alarm: Chicago 5 24.

Shadows of a Great City: Baltimore 28-Dec. 3

Silver King Co.: Baltimore 28-Dec. 3, Wilmington, Del., 5-7, Trenton, N. J., 8-10, Elizabeth 12, Easton 13, Allentown 14

Sol Smith Russell: Memphis Dec. 1-3, Helena, Ark., 5, Pine Bluff 6, Little Rock 7, Hot Springs 8, Texarkana 9. Shreveport, La., 10, Galveston, Tex., 12-13, Houston 14. San Antonio 15.

Streets of New York: Waverly, N. Y., 3, Seneca Falls 5, Canandaigua 6, Batavia 7, Niagara 8, Erie, Pa, 9. Ashtabula, O., 10, Cleveland 12 17.

Skipped by the Light of the Moon: Chicago 28-Dec. 3. Elgin 5. Englewood 6, Bloomington 7. Streator 8, Aurora 9. Danville 10, Lafayette, Ill., 12.

Sid France: Chicago, 5-10.

Sallie Hinton: York, Pa, Dec. 1-3.

Sam'l of Posen Co.: Watertown, N. Y., Dec. 1, Utica 2, Poughkeepsie 3, Philadelphia 12-17.

Stuart Theatre Co.: Muncie, Ind., 28-Dec. 3, Crown Point 5-10

Stetson's Uncle Tom Co.: Duluth, Minn., 5, Hastings 6, Red Wing 7, Winona 8.

Scober Willard Co.: Lincoln, Neb, 5-10, Plattsmouth 12, Red Oak, Ia, 13.

Spooner-Allen Co.: Marshall, Mo., 5-10, Sedalia 12-17.

Two Johns: Chicago 28-Dec. 3, Aurora, Ill., 5.

Tin Soldier: Indianapolis 28 Dec. 3, Cincinnati 5-10, Chicago 12-17.

T. W. Keene: St. Louis Dec. 5-10. Louisville 12-17.

Two Old Cronies Charleston, W. Va., 1, Huntington 2.

T. J. Farron: Washington 28-Dec. 3, Norfolk, Va., 5 6, Richmond 7-10, Hanover, Pa., 12.

Tony Denier: Watertown, N. Y., 5, Malone 6, Plattsburg 7, St. Albans, Vt., 8. Montpelier 9, Laconia, N. H., 10.

True Irish Hearts: Warren, Pa., 2, Detroit 5-10, Chicago 12-17.

Thrown Upon the World Co.: Dayton, O., Dec. 1-2, Middletown 3, Indianapolis 5-10, Columbus, Ind., 12, Madison 13.

Trixie Co: Litchfield, Ill., 2, Winchester 4.

Under the Gaslight: Lynn, Mass., 1-3, Lowell 5-7, New Haven 8-10, Bristol 12, Waterbury 13.

Ullie Akerstrom: Lockport, N. Y., 28, week, Auburn Dec. 5 10, Rome 12-17, Utica 19 24.

W. J. Scanlan: Chicago 28-Dec. 3, Detroit 5-10, Cincinnati 12-17.

Winnett's Passion's Slave Co.: St. Louis 28-Dec. 3, Lawrence, Kas., 12, Topeka 13-14.

Winnett's Great Wrong Co.: Chicago 5-10.

White Slave Co.: Toronto 5-10, Buffalo 12-17.

Weston Brothers: N. Y. City 28-Dec. 3, Providence 5-10.

Waite's Co.: Frederick, Md., 28-Dec. 3, Carlisle, Pa., 5-10

Wilson Day Co.: Hoosic Falls 28-Dec. 3, Bennington, Vt., 5-10, Rutland 12-17.

Wages of Sin: Newark 28-Dec. 3.

Webster-Brady Co.: Los Angeles, Cal., 14-Dec. 3.

We, Us & Co.: Portsmouth, O., 2.

Wife's Honor: Baltimore 5-10, Philadelphia 12-17.

Waite's Co.: Carlisle, Pa., 5-10, York 12-17.

Zitka Co.: Hoboken 5-10.

Zozo: Wilmington, Del., 28-Dec. 3, Holyoke, Mass., 7.

OPERA AND CONCERT COMPANIES.

Adelaide Randall Opera Co: Little Rock, Ark., 5-6, Pine Bluff 7, Greenville, Miss., 8, Vicksburg 9-10, Natchez 12-13.

Bostonians: Chicago 28, two weeks, Peoria 12-13, Quincy 14, Kansas City 15-18, Leavenworth 19.

Bensberg Opera Co.: Lexington, Ky., 1, Danville 2, Harrodsburg 3, Shelbyville, Tenn., 8-9, Rome, Ga., 10.

Bennett-Moulton Opera Co. A: Binghamton, N. Y., 28-Dec. 3, Scranton, Pa., 5-10.

Bennett-Moulton Opera Co. No. 1: Rutland, Vt., 1-3, Whitehall, N. Y., 5-7, Glens Falls 8-10.

Bennett-Moulton Opera Co. B: Taunton, Mass., 28-Dec. 3, Chelsea 5-7, Waltham 8-10.

Casino Eremnie Co.: Philadelphia 21—indefinite season.

Clara Louise Kellogg: Galesburg, Ill., 7.

Casino Eremnie Co. No. 2: Lawrence, Mass., Dec 1, Haverhill 2, Burlington, Vt., 3, Montreal 5-10.

Conried-Hermann Opera Co.: Sandusky Dec. 1, Toledo 2-3, Adrian, Mich., 5, Jackson 6, Ann Arbor 7, Detroit 8-10, Port Huron 12, Flint 13. Bay City 14-15.

Carleton Opera Co.: Mobile Dec. 1-3, New Orleans 5-10, Houston, Tex., 12-13, Galveston 14-17.

Criterion Opera Co.: Terre Haute, Ind., 28-Dec. 3. Vincennes 5-10, Evansville 12-17.

Crescent Opera Co.: Charleston, S. C., 1-3, Spartanburg 7, Asheville, N. C., 8, Knoxville, Tenn., 9-10, Bristol 12-13.

Campanini Concert Co.: Chicago Dec. 2-3, Des Moines, Ia., 5, Cheyenne 7, San Francisco 12.

Davis Greenwood Opera Co.: Cleveland 5-10.

Foster's Ideal Opera Co.: Minneapolis 28-Dec. 3, Louisville 12-17.

Emma Abbott Opera Co.: Denver 5-10.

Gilmore's Band: Hamilton, O., 3.

Kimball-Corinne Opera Co.: Cincinnati 28-Dec. 3, Wheeling, W. Va., 5-10.

Little Tycoon Opera Co.: Cincinnati 5-10, Norfolk, Va., 12 13.

Little Tycoon (Eastern): Providence, 5-7, Lynn, Mass., 8. Taunton 9, N. Attleboro 10.

MacCollin Opera Co.: Jacksonville, Fla., 5-8, Pensacola 9-10, Mobile 12-14.

Montague-Turner Opera Co.: Mt. Morris, N. Y., 2-3, Penn Yan 5, Bath 6, Medina 7, Lockport 8-9, St. Catharines, Ont., 12-14.

McCaull's Opera Co.: N. Y. City Nov. 21—indefinite season.

McGibeny Co.: Newton, Kas., 5, Wichita 6-7, Winfield 8, Arkansas City 9.

National Opera Co.: St. Louis 28-Dec. 3, Kansas City 5-10, Topeka, Kas., 12, St. Joseph, Mo., 13-14, Lincoln, Neb., 15, Omaha 16-17.

Rhinehart Sisters' Opera Co: McKeesport, Pa., 28 Dec. 3, Connellsville 5-7, Scottdale 8-10, Johnstown 12-17.

Royce-Lansing Bell-Ringers: Baker City, Ore., 30-Dec. 1, Union 2, La Grande 3, Arlington 5, Goldendale 6.

Starr Opera Co.: New Haven 28-Dec. 3, Bridgeport 5-10.

Templeton Opera Co.: Eufaula, Ala., 2-3.

Wilbur Opera Co.: Buffalo 28-Dec. 3.

MINSTRELS.

Baird's: Houston, Tex., 15, San Antonio 16-17.

Field's United Operatic: Huntington, W. Va., Dec. 1, Ashland, Ky., 2, Ironton, O., 3, Portsmouth 5, Waverly 6, Jackson 7, Athens 8, Nelsonville 10.

Gorman Brothers': Battle Creek, Mich., Dec. 1, Kalamazoo 2, Fulton, Ill., 3, Chicago 5-10

Haverly's: Augusta, Ga., Dec. 1, Macon 2, Columbus 3, Selma, Ala., 5, Meridian, Miss., 6, Yazoo City 7, Jackson 8, Natchez 9, Vicksburg 10.

Hi Henry's: Bellows Falls, Vt., 2, Keene, N. H., 3.

Hennessy's: Northampton, Mass., 3, Amherst 5, Turners Falls 6, N. Adams 7, Adams 8, Hoosick Falls 9.

McN. J. S.: Brooklyn, E. D., 28-Dec. 3, Buffalo 5-6 Rochester 7, Syracuse 8, Holyoke, Mass., 10.

Moran-Thomas: Brooklyn 28-Dec. 3, Newark 5-10.

Sweatnam, Rice and Fagan's: Providence 1-3.

T. JP. W.: Norfolk, Va., Dec. 1, Lynchburg 2, Hagerstown, Md., 3, York, Pa., 5, Lancaster 6, Reading 7, Burlington, N. J., 8, Elizabeth 9, Mor

London News and Gossip.

LONDON, Nov. 17.

Frost and fog and the Fear of the Unemployed have played the deuce with theatrical business in this village. John L. Sullivan has gone on his way rejoicing to Birmingham, Wolverhampton and other Midland towns, where his exhibitions are received nightly with rapture by assembled thousands. Even if John L. had remained longer with us I don't think metropolitan managers need have feared the famous knocker-out as a dangerous counter-attraction. The business in Trafalgar Square last Sunday afternoon has sickened people of knockings-out for a considerable time to come. If the present state of things is to continue, something like a panic will soon set in with theatrical speculators. Theatre parties are no onger made up o' nights as of yore. Nobody knows one day from the other but that an army of Unemployed Home-Rulers or other disturbers of the Queen's peace, may march into Trafalgar Square and hold it in force, while the police, the Grenadiers and the Horse-guards Blue retain possession of the Strand, and burst up all would-be playgoers' chances of getting in or out of the houses upon which they bestow their patronage. Advance booking is consequently well nigh at a standstill, and once proud and haughty managers are now as affable as hoil to the common or garden newspaper reporter. Strand restaurateurs have also suffered terribly in their takings, and the proprietors of the Grand Hotel are howling loudly that the number of their guests this month is fewer by one thousand than it was the month previous. This howl is, however, in itself something of the nature of a reclame. And, seeing that the Grand, in common with other hotels in the neighborhood, is making rather a good thing out of letting windows to see the fun, I fancy that the sufferings of its proprietors are somewhat less poignant than they would have us believe.

But all these things have doubtless already been poured upon New Yorkers by means of the many transatlantic cables with which, for their sins, they are afflicted, so I will return to mummers and their doings—not that our mummers have done much this week worth mention, or I should not have wasted my space elsewhere.

* * *

We have already had three matinees—four, if I may include the christening of good old Tom Burnside's baby at the Chapel Royal, Savoy, on Wednesday. To this function I and many other men of (foot)light and leading were politely bidden by the proud parent. But the Fog Fiend was abroad, and at 12:30 noon, the time set for the ceremony, a more than Egyptian darkness descended upon the Strand and its approaches, and I lost my way in the city of Dreadful Night, and believed that the christening party would do ditto. I have just heard, however, that they brought it off punctually to time; that the Chapel Royal was invaded by a strong contingent from the neighboring Savage Club, who joined in the responses and the singing with much more enthusiasm than judgment, considering how early in the day it was; and that when all was over the merry party—parson included—adjourned to Savages' wigwam, where they wet one side of the baby's head in proper style, and then departed for the Palazzo Burnside, where the other side was wet with even greater completeness.

* * *

The other matinees were (1) a performance by the Dramatic Students of Dr. Westland Marston's comedy, The Favorite of Fortune, at Terry's Theatre on Tuesday; (2) a miscellaneous entertainment at the Comedy on Wednesday, for the benefit of William Holland, and (3) the production at the Globe today (Thursday) of A Mare's Nest, a new three-act farcical comedy adapted from the German of Julius Rosen, by Henry Hamilton. The proceeds of the Dramatic Students' show were, it was understood, to be handed over to the fund which is being raised for the benefit of the good old doctor, who is, I regret to say, by no means in good circumstances. It is to be hoped that "gross" rather than "net" takings were to be donated in this connection. Judging by the bona fide attendance on Tues- I should say that if expenses are to be first paid out of what was taken at the doors, Dr. Marston will be presented with a deficit.

* * *

The Favorite of a Fortune was produced at the Haymarket on Easter Monday, 1866, to please Sothern, who, like many another comedian, was always wanting to play some part that didn't in the least suit him. Sothern thought he was born to play Frank Annerley, and play it he would—and did. But he was as hard as nails all the time, and really wasn't a bit like it, though, of course, he got plenty of good notices from his thick and thin admirers on the press. With Sothern in the cast were associated Buckstone, Rogers, Nelly Moore, the Chippendales, Kate Saville and Caroline Hill, the majority of whom have now either retired from the stage or from this world of trouble. The Favorite of Fortune is a wholesome, well-written play. Its diction is polished. The dialogue, without being painfully brilliant, is never hopelessly dull, and the characterization is effective without extravagance—but, judged by modern ideas, it is dull, and that's what's the matter. And let the critics gush never so gushingly there wouldn't be two-pence half-penny in it if it were put up to day at a London theatre. On Tuesday the lady Students showed to most advantage. Maud Millett's Hester Lorrington was really a charming bit of work, and Misses Webster, Cudmore, Dearing and Rodre showed also to advantage. Hayden Coffin, the baritone from the original Dorothy company, played Frank Annerley, and was harder than Sothern, which was a high trial. Sothern, however, with all his hardness was a great actor, and Coffin—well, Coffin is not. He should have sung the part if he wanted to score. Mr. Matthews was excellent as Fox Bromley.

The William Holland above mentioned will be known to many of your readers as an unfortunate but irrepressible caterer for public amusement, who is continually being heavily grassed by Fortune, but who somehow or other always manages to come up smiling for another round. His latest knockdown blow was received in connection with the Albert Palace, out of which somebody or other will probably one day make a fortune. Holland, however, went to hopeless grief there, and his friends accordingly once more rallied round him and gave him a ben. A first class programme was provided, and William would probably have done very well had not the Fog Fiend thought proper to put in an appearance, and made many stop away who would otherwise have come, and, worse than all, made many of those who did come disagreeable and difficult to please. Which brings me to my real reason for mentioning this Holland benefit.

* * *

Among the earlier items of the afternoon was The Strollers, with Grace Hawthorne and Mary Rorke from the Princess' bill. I do not think nobly of this little piece, as you already know, but I think less of it since I saw it again. It is indeed insufferably tedious in itself, and its tedium was not relieved on Wednesday by any hurry on the part of either Grace or Mary in the matter of hadling out their lengths. Nevertheless, they deserved better treatment than they met with at the hands of the fog-ridden folk in the Comedy gallery, who groaned and jeered and hooted the balance of the time. Mary shed tears, but Gracie faced it out pluckily to the end, though ever and anon she looked upward at the malcontents in a way, which if glances could kill, would have made crape plentiful among the offenders' family connections. We, the party of Order (not to say Orders) in the stalls and boxes and pit, of course sympathize deeply with the insulted ladies, and signified the same to the best of our ability. But—except for their want of courtesy to two women—the gallery were not so much to blame after all, for the piece is dull and tiresome and utterly unsuited to our stage.

* * *

The Mare's Nest at the Globe this afternoon was well received by the mummers who had come in for nothing, but in its present state there is not much chance of it catching on with the general public. It is intolerably long and is full of anti-climaxes, but its chief fault is the bad taste of much of the dialogue. If I endeavor to prove my words by going into details I shall lose the mail. I prefer, therefore, to wait another opportunity, if ever such should occur. It not it won't much matter.

* * *

Gilbert and Sullivan's comic opera Ruddygore was withdrawn from the Savoy a few days ago, after a run of about nine months—a short run for this house. It always seemed to me that Gilbert, who is steeped in old melodramatic lore—as he has shown in his Bab Ballads—might have made Ruddygore much better than he did, But he didn't; and so Ruddigore never 'caught on" to the same extent as its predecessors. The Savoy on Saturday started a series of Gilbert and Sullivan revivals with the good old Pinafore, the deck of which has been enlarged. The good ship has also been fitted with new ropes and some altogether highly realistic rigging. In fact, never before has so complete a representation of ship-board been seen on any stage.

Two of the original crew remain, George Grossmith (the Sir Joseph Porter), Richard Temple (the Dick Deadeye), Rutland Barrington (the Captain Corcoran), and Jessie Bond (the Hebe). They play with all their former success and a bit more. The new Josephine is a lady well known in your land—Geraldine Ulmar to wit, and very nice she is. By the bye, the first Josephine was an American, too, viz.: Emma Howson. The lover, Ralph Rackstraw, is now played by Jan Robertson, who used to be in Irving's company. The Pinafore was welcomed back to the Savoy dock with such enthusiasm that I should not be surprised if it stays there for a year—there or thereabouts.

* * *

Chaumont, the chansonettist; Chaumont, the naughty, Chaumont, the now middle aged but still charming, came to the Royalty on Monday for six nights. Coquelin having departed after startling all London with a broad low-comedy rendering of the blood-stained Burgomaster in Le Juif Polonais, alias The Bells. Chaumont is playing Lolotte, which was Englished a few years ago by F. C. Burnand for Mrs. Bancroft, and called A Lesson; and the same old wicked little Madame Attend Monsieur. In both these pieces Chaumont sang—sang did I say?—well, chirruped in the same old tricky but amusing manner. Also she shrugged and nodded and winked in the style which must be familiar to all good Americans.

* * *

Last week I told you that the often-postponed farcical comedy, The Circassian, was promised production at the Criterion last Saturday. This week I have to tell you that it was again postponed, and is now promised for next Saturday. People now call it the "Postponed Circassian." Saturday will be a busy day for play-noticers, for an addition to the above-named play (if it comes off, or rather goes on) there is a special matinee at the Adelphi, whereat William Terriss will play Claude Melnotte and Miss Millward Pauline, in aid of the Actors' Benevolent Fund. Also there is a matinee of the old time so-called tragedy of Evadne; or, The Statue, at the St. James, in order that the rather pretty little wife of Adapter C. Marsham Rae may attempt the character of the heroine. GAWAIN.

Notes From Holland.

AMSTERDAM, Nov. 14, 1887.

At the Stadsschouwburg (City Theatre) the Royal Dramatic company has lately been seen in two notable revivals: Legouve's tragedy of Medea and Shakespeare's Merchant of Venice. These revivals drew very large houses, the theatre-going public bestowing a great deal of merited applause upon Mrs. Frenkel and her brother, Louis Bouwmeester, in their respective roles, made famous by Ristori, that mistress of the dramatic art. Mrs. Frenkel scored a veritable triumph, her interpretation of the part deserving to rank beside that of her renowned Italian predecessor. In gesture, attitude, bearing and delivery she was the Medea our fancy pictures: Her pose at the close of the first act, and the by-play in the second act in the scene with her children after Jason discards her, would alone have stamped her as a great tragedienne. Besides, she looked very handsome and wore the Grecian draperies most effectively. The Merchant of Venice was put on with the same *mise en scene* as is used by Irving at the London Lyceum Theatre. The play, here as there, was given in its entirety, the fifth act at Belmont not being omitted, and, therefore, not closing with the court-scene, as is generally done by Booth and Barrett. Louis Bouwmeester's Shylock is one of his most finished and powerful creations; his impersonation surpasses that of any of the three tragedians I have just mentioned, and is, in fact, according to my opinion, the best I have seen, both in make-up and acting. Each of the Jew's three great scenes was a masterly study in itself, the whole reaching a grand climax in the celebrated fourth act, and gaining him each time a triple recall. The rage and disappointment at his daughter's flight, alternating with the fiendish exultation over the news of Antonio's losses in the scene with Tubal, would be difficult to excel, whilst the whole court scene, ending with Shylock's defeat and exit, held the audience breathless; the tottering gait and the expression of utter woe and hopeless agony are indescribable. A special hit was made by Mr. Schultze, the young low-comedian of the Royal company, and a former graduate of the Dramatic Conservatory. As Launcelot Gobbo, he fully grasped the spirit of broad humor of Shakespeare's clowns, and his scene in the second act was rewarded by a well-merited recall.

Night before last, the initial performance of a new play was given at the Stadsschouwburg. The title is Francoise's Composition, and the author, Justus van Maurik, is one of the most clever and popular Dutch writers of the day. One of his comedies, Fyne Beschuiten (Fine Biscuits), is written in a particularly happy vein, and when it was first produced here had a long run (of course always speaking in a relative sense and not in a comparative one with the endless runs of London, Paris, New York and even Berlin). Francoise's Composition was well received by the large audience present. The dialogue of the play is bright and witty, whilst the touches of pathos that bring about the dénouement are most opportune. The cast was very good; of the ladies, mention should be made of Mesdames De Vries, Poolman, Stoetz, Sluyters, Van Biene, Lorjé, Schwab and Bos, particularly of the first three. Mrs. De Vries played a character part more than excellently. Miss Poolman acted with dignity and sentiment, drawing many a tear in the last act, whilst the faithful old servant of Mrs. Stoetz was a bit of human nature. The leading part among the sterner sex was in the able hands of Mr. Morin, the Lester Wallack of Holland, and he easily carried off the honors. At the close of the play there were loud calls for the author, and Mr. Maurik finally came forward with the entire cast and bowed his acknowledgments to the public.

Possart has taken his departure. Despite the crowds that filled the Grand Theatre night after night, his engagement came to a close on the 1st instant. Byron's Manfred was the feature of his next to last week. It was given, as I announced in my last letter, with Schumann's music. Possart's delivery of Byron's beautiful verses was exquisite, and the sort of recitative that he made use of in the passages where the orchestra plays while he speaks, clearly shows that were he not an eminent dramatic artist, he would have made his mark in the musical world. During his last week he appeared in two comedy roles: Michel Perrin and Rabbi Sichel in Erckmann-Chatrian's Friend Fritz. They are splendid delineations, and must be seen to be appreciated. His farewell night was an ovation, the audience cheering him again and again, until he at last made a short speech of thanks for the kindness of his reception here, and promised to return in 1889. Among the many floral offerings for the occasion was a large mounted piece in the form of a ship, allusive to Possart's approaching visit to America. The echoes of the great artist's magnificent voice had scarcely died away at the Grand Theatre when the habitues were treated to the taking strains of The Mikado. D'Oyly Carte's company opened there Nov. 1 in Gilbert and Sullivan's Japanese musical craze. The company's engagement has only lasted a fortnight, and to night is the final performance. The novelty of the entertainment, the gorgeous costumes, the merry music and witty libretto jammed the theatre every evening. The company is only fair, and does not compare to those I heard in New York in The Mikado. The Three Little Maids from School, however, are a decided "go," especially Pitti-Sing, who has stolen all hearts. From here the company return to Berlin—at least this is the *on dit*. Part of Manager Van Lier's regular Dutch Dramatic company return to the Grand Theatre to-morrow night, appearing in Margaretha Fortier, an adaptation from the French. The other branch of the very extensive company is still at the Plantage Theatre, where Maria of Utrecht, an original historical drama by Donker, has held the boards for the past week, attracting good houses and calling forth favorable criticisms.

Mlle. Sigrid Arnoldson, who, as the term goes, was discovered by Christine Nilsson, and to whom the name of Swedish Nightingale has been given, a name first conferred on the late Jenny Lind and afterward bestowed on Nilsson herself, is paying a too brief visit here. The readers of THE MIRROR doubtless remember that Mlle. Arnoldson was brought out by the late Maurice Strakosch, and that she has lately been creating a furore in London. She sang here last week in Il Barbiere and took her public completely by storm, not only by her bird-like voice and finished school of singing, but by her winning charm of manner, her piquante acting and her lovely face. To-night she will be heard in concert. She leaves for Paris, where she is soon to appear as Mignon.

The German Opera company celebrated the hundreth anniversary of the first production of Mozart's Don Juan by a performance of that opera last Friday at the Industrial Palace. The evening was a gala occasion, artists and musicians working *con amore*, so that the performance will remain as a noteworthy event in the annals of the company. Frau Mielke as Donna Anna and Herr Behrens as Leporello carried the palm for singing as well as acting.

At the Park Theatre the season of Grand Opera in Dutch still continues its successful course. La Favorita is now on the bill.

At the Frascati Theatre Le Petit Duc has again been revived. Strauss' Carnival at Rome is shortly to be put on.

An adaptation of the French vaudeville, Lilli, given in New York by Judic, is meeting with marked favor at the Varieties.

The special performance in honor of the three-hundreth anniversary of Vondel's birth, and which was to have taken place on the 17th inst., has been postponed until the middle of next month to allow more time for due preparation and rehearsals.

Marcella Sembrich, one of the foremost lyric stars in the realms of song, is announced for a concert here next Monday, the 21st inst. Of course, she will be enthusiastically received by an immense house.

On Dec. 7, Louis Bouwmeester is to celebrate the twenty-fifth anniversary of his first appearance on the stage. The evening will be an interesting one, the more so as he will give Louis XI., one of his best impersonations.

A. J. G.

Professional Doings.

—P. A. Paulscraft has closed with Hardie and Von Leer's On the Frontier company as business manager for balance of season.

—Jennie Reeves has been engaged by Mr. Henderson to play Aladdin in the Arabian Nights, at the New York Academy of Music, Dec. 5.

—Corinne is meeting with flattering success in the burlesque Arcadia. She played to large audiences at Jacobs' Cleveland Theatre the past week.

—Scott Marble is rewriting his comedy of Three Corners, which was put on the road Sept. 26, and was played for eight weeks at Bidwell's Academy, New Orleans.

Mrs. Mollie Bernard, formerly with McCullough, will join James Owen O Connor's company in January. His season is to extend until June. Mrs. Bernard will play heavies.

—A daughter of George C. Jenks, press agent for the Grand Opera House at Pittsburg, Pa., was buried there last week. Mr. Jenks has the sympathy of his many professional friends.

—W. W. Kelly reports that Grace Hawthorne is actively rehearsing Theodora, which is to be produced under the auspices of A. M. Palmer at the Princess' Theatre, London, toward the latter part of December.

—Messrs. Rich and Harris, of the Hollis Street Theatre, Boston, have been in the city since Monday, and witnessed the production of She at Niblo's Garden, which may be presented at their own theatre later in the season. Mr. Rich said to a MIRROR reporter that the Corsair ran for six weeks at the Hollis Street Theatre, and drew houses that averaged from $7,000 to $10,000.

—J. M. Barron has resigned the management of the Grand Opera House at Topeka, Kas., to become the manager of Maggie Mitchell, a position made vacant by the resignation of H. S. Sanford.

—E. H. Sothern's receipts in The Highest Bidder at the Hollis Street Theatre, Boston, last week, were over $9,000. The Great Pink Pearl, another Lyceum Theatre success, will be presented at the Hollis Street, Boston, on Dec. 5.

—The Grand Opera House, of New Haven, Conn. has been closed for the past four years as one of the best popular-price houses in New England. Energy shown by Manager G. S. Bunnell is duly appreciated by the large audiences that patronize the attractions presented at this theatre.

—The Greenwood Opera company opened in Faust to a good house at the Grand Opera House, Buffalo, N. Y. last Monday. Marie Greenwood has made a favorable impression, and has received some splendid newspaper criticisms on her present tour. Max Strakosch and F. E. Davis left the company last week.

—Gustave Frohman sends an extract from a letter of Jennie Holman to her lawyers, in which she emphatically denies that she had any intention of producing a pirated version of May Blossom. Mr. Frohman says, in referring to the "warning" he advertised in THE MIRROR, that the extract "will show that there has been an error in the statement published that they were preparing to play May Blossom It came from a source that I had every reason to believe reliable, but I am glad to find it was not so."

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OF THE

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The list of writers who have specially contributed original stories, sketches, poems, anecdotes, reminiscences and articles of professional interest to the CHRISTMAS MIRROR includes, among others, the following dramatists, journalists, actors and litterateurs.

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